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ABSTRACT

The Arts Curriculum Development Project is new, but the parent agency, Educational Systems for the Seventies (ES '70) is not. Membership in ES '70 includes 18 high schools with a combined student population of more than a million students. The purpose of Arts Curriculum Development Project is to plan a well rounded curriculum in the performing arts that will appeal to all students and to disseminate the findings on this curriculum widely. The objective is not to diminish student interest and achievement in science or the humanities, but rather to bring the various forms of art and art experiences on an acceptance level with other subjects. Art offerings of the participating high schools will be examined and an analysis of the plans and reports for each school will be made to get a first hand view of the activity in on going arts curriculum development. A basic objective is the effectiveness with which any art program arouses the interest and participation of all of the students. This report covers the organization of the advisory committee of professional artists and of the curriculum development team by the Director. Objectives for the performing arts program are worked out. Development is made of understanding the arts and teaching the arts. High school arts programs in ES '70 schools and elsewhere are discussed. Goals for the future in art education are shaped. Reports and memoranda circulated during the project year are included. (ON)

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FINAL REPORT
Project No. 00109
Grant No. OEG-0-70-2342

THE ARTS IN SECONDARY EDUCATION

Final Report of

The Arts Curriculum Development Project

Funded through
Educational Systems for the Seventies (ES '70)

by

The National Endowment for the Arts
The U. S. Office of Education
The JDR 3rd Fund

Submitted by

George D. Stoddard
Director
Arts Curriculum Development Project
Room 1034
50 Rockefeller Plaza
New York, N. Y. 10020.

November 1970

U. S. Department of
Health, Education, and Welfare
Office of Education
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November 1970

The research reported herein was performed pursuant to grants from the Office of Education of the U. S. Department of Health, Education, and Welfare, the National Endowment for the Arts, and the JDR 3rd Fund. Contractors undertaking projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent the official position or policy of the agencies listed above, and no official endorsement should be inferred.

U. S. Department of
Health, Education, and Welfare
Office of Education
Bureau of Research

THE ARTS IN SECONDARY EDUCATION

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Part One -- The Project

MEMORANDUM OF TRANSMITTAL

Memorandum to the Representatives of the Sponsors

To: Mr. John Hoare Kerr, Director of Education, National Council on the Arts, National Endowment for the Arts
Dr. Harold Arberg, Chief of the Arts and Humanities Program, United States Office of Education
Miss Kathryn Bloom, Director, The Arts in Education Program, The JDR 3rd Fund
Dr. Gabriel H. Reuben, President, Board of Directors, Educational System for the Seventies; Superintendent of Schools, University City, Missouri
Mr. Eliot G. Spack, Acting Executive Secretary, Educational System for the Seventies.

From: George D. Stoddard, Director, Arts Curriculum Development Project.

I have the honor to submit herewith the Final Report of the Arts Curriculum Development Project, dated November 1, 1970.

Throughout the year it has been my privilege to work closely with a group of devoted men and women for whom the arts constitute a deep and abiding interest. At every point the focus of attention has been upon the reciprocal impact of the arts upon the young. Any student, any parent, following our discussions would have been pleased to sense this total commitment to the new generation.

As Director I have taken it upon myself to do more than simply report findings and views emanating from thirty sources as expressed in the words of perhaps a hundred persons. For this action I am fully responsible. The aim of course has been to enhance readability. Like the sponsors, the persons named may detach themselves from all statements that are not direct quotations. At the same time, any member of the Advisory Committee or the Curriculum Team is free to appropriate any statement as if it were his own. At root it probably is.

It is pleasant to acknowledge the invaluable aid of my two assistants, Dr. E. Frederic Knauth and Mrs. Marion B. Yourdon, both of whom had worked with me in the past. To the initiate, their expertise is apparent on every page.

The ES '70 coordinators, led by the Acting Executive Secretary, worked well beyond the line of duty to furnish descriptions of the high school arts programs given in Part Two of this Report. As a rule they in turn were aided by the teachers, principals, and school executives involved.

To you as sponsors I am pleased to express my appreciation of your helpfulness and your many courtesies. The whole project is a fine example of patient cooperation on a nation-wide basis in behalf of a better approach to the arts for our young people.

Finally, a few remarks on possible next steps in the light of the year's experience.

1. While the utilization of the ES '70 network as the recipient of funds and the transformer of the project from a paper plan to a school reality was clearly a sound move, in the future it may be well to concentrate upon a cluster of high schools every one of which is an outstanding example of what happens when the arts come into their own--and of how this condition was brought about. After all, the osmotic transfer of ideas and programs in education will come only from energetic and highly original sources.

2. Since so many school systems are dependent on a state education authority for financing and validating their programs, an intensive study at the state level is indicated.

3. A state by state study of the nation's teacher-preparatory institutions, with special reference to their work in the arts, would be of value.

4. The time seems ripe for a thorough study of advanced placement in the arts, perhaps under the auspices of a special committee of the American Council on Education.

5. In view of the sheer size and cost of acceptable arts curricula in our schools, the place of state arts councils and of the National Council on the Arts is likely to remain peripheral. Nevertheless, as a catalytic agent, and, it is hoped, with massive financial aid from the U. S. Office of Education, these councils should take the lead in affirming the significance of the arts in our culture and in demonstrating both their fruitfulness and their practicability. A thorough inquiry into such potentials for public agencies may best be undertaken by a nongovernmental team.

THE SPONSORS OF THE PROJECT

The Arts Curriculum Project has had the support of four sponsors. The following presentations consist of a statement by Miss Nancy Hanks, Chairman of the National Endowment for the Arts; a definition of the Arts in Education Program of The JDR 3rd Fund by Miss Kathryn Bloom, Director; a brief reference to the Arts and Humanities Program of the United States Office of Education; and a sketch of Educational System for the Seventies (ES '70) by Eliot G. Spack, Acting Executive Secretary.

The statement by Miss Hanks reads as follows:

> The active involvement of our artists, individually and in small groups, in the schools will accomplish what seems an absolute necessity before realistic curriculum change in the arts is possible; i.e., a face to face confrontation and involvement between artists, educators, and students....Our museums and our performing arts organizations should also come to be thought of, as our libraries are, as primary cultural resources for the use of the schools....Just as in the sciences it is standard operating procedure that teachers must keep up to date with the latest scientific developments and methods of teaching, so should teachers be given such opportunities in the subject area of the arts. Further, the performance aspect of teacher training needs to be expanded.... In the future we must start calling upon technological developments and new means of communication for the arts in education. The present use of the media in current curriculums must be updated to the times.

The United States Office of Education is the agency of the Department of Health, Education, and Welfare charged with concern for the educational systems of the states and for certain projects of general interest. The Chief of the Arts and Humanities Program of the Office is Dr. Harold Arberg, who was intimately involved in establishing the ES '70 sponsorship of this Arts Curriculum Project.

The Arts in Education Program of The JDR 3rd Fund is defined by its Director, Kathryn Bloom:

> The program of The JDR 3rd Fund seeks ways in which all of the arts may be made an integral part of the general education of all children in the nation's public schools. At present the Fund supports several pilot projects at the elementary and secondary levels in an effort to create models adaptable to other schools. The goal, through the use of the arts, is to so sharpen the perceptions of children from kindergarten through twelfth grade, that they will become more enlightened adults with increased capacity to enjoy life.

DIRECTOR'S NOTE: The following statement on the origin, aims, and operation of ES '70 is submitted by Eliot G. Spack, Acting Executive Secretary of the organization

In May of 1967, with the original impetus coming from the Bureau of Research of the United States Office of Education, a voluntary network of 17 school systems was formed to devise and execute a program for the development of a new comprehensive secondary school curriculum and organization--an Educational System for the Seventies. ES '70, then, has as its primary goal the restructuring of secondary education for greater efficiency and relevance.

ES '70 Concepts and Goals

ES '70 is a cooperative local-state-federal program for the development of a new comprehensive secondary school curriculum and organization which will provide an individualized education for each student, highly relevant to his experience and his aspirations and to the adult roles which he will play, and economically practical within available public resources.

Participating in the ES '70 program are representative local school districts across the United States, their respective state education departments, a number of universities, foundations, private non-profit and profit-making organizations, and the U. S. Office of Education and other federal agencies. The experience developed under this program will be available to all school systems.

At a time when many of the established institutions of the nation have been challenged to change or give way, it has not been surprising to find many school districts engaging in critical assessment of their operations. They have been looking for or instituting those changes they believe will make their schools more successful and effective.

During the last several years, the great ferment in American education has yielded a rich array of innovative practices each designed to deal with one or another aspect of the numerous crises besetting our schools. In almost every case the ultimate objective has been to improve the learning situation for the individual youngster so that his school experience will be effective, relevant to his needs and aspirations, and will make him a useful functioning adult able to cope with, contribute to and benefit from a fast-changing society.

To this end, research and demonstration projects in education have been carried out at every level of the educational enterprise, public and private, in varying degrees of complexity and size.

What has now emerged that is unique, is the inception of a concerted local-state-federal effort to accomplish a major and specific goal: the systematic development of an improved comprehensive secondary school curriculum and organization that is relevant, individualized and economically feasible.

The challenge is to overcome the growing disparity between traditional curricular offerings and education processes, on the one hand, and the current educational needs of large segments of the American population, on the other.

The task before the groups and agencies involved in the ES '70 project, therefore, is to develop for the schools a relevant curriculum for the modern American youth that is keyed to his needs, his aspirations and to the adult roles which he may play. The desired educational program should afford each student a variety of options for his future--a job, further vocational training, college entry, or a combined work-study program. It should prepare him to cope more effectively with man-made environments. While grappling with the outer world, he must derive an inner feeling of satisfaction and control over his own destiny.

The task is also to redesign or modify and test the organization of the educational process and the educational system so that it is possible to implement this curriculum most effectively for the individual student, and most economically for the society.

Modifying the educational process has long been stymied by the difficulties of dealing systematically with the numerous interacting factors involved in the educational process. The availability of new practical technological aids and the sophisticated development of the new tools of systems analysis and systems management, have now made it possible to transform the educational process in a systematic and logical fashion so that every educator's dream of doing a good job for every child becomes practical and within reach.

It is within the context of a systems approach that the complex ES '70 program is being undertaken.

ES '70 is a research and demonstration program. Participants at each level are engaged in specific activities that are directly related to the total design of the program.

The heart of the program is the creation of a new curriculum. What should it be? How can it be formulated? What must we do about organizing and managing schools to make it possible for teachers to teach and students to learn in ways that are better than heretofore? What should this new individualized curriculum make possible?

ES '70 Status Report

The curriculum is being developed from educational objectives stated in specific performance terms. Individual instructional programs are to be based on realistic measures of student capability and progress. Instructional strategies will emphasize individualized learning and counseling. Appropriate staff organization and technological aids will be employed to enhance the effectiveness of teaching personnel.

In order to formulate the curriculum models which will achieve this overall objective, the research effort is patterned to establish performance objectives for selected activities, design the courses of studies, select media and materials and develop instructional teaching strategies. This effort will result in the development of new "learning modules"--specific instructional units prepared in printed, audio-visual, programmed, computer-based, or other form. Each "module" will be tested and validated within a school setting and then made available to other schools for local adaptation. The flexibility afforded by a variety of learning modules means that teachers will be able to adapt not only subject matter but the learning method itself to each student's requirements. Sight, sound and the printed word--the student will be able to use whatever approach is best suited to his individual style.

Participating in the ES '70 program are representative local school districts across the United States, their respective state education departments, and universities.

While the individual districts are designing and validating the learning modules in real school settings, they have behind them the resource and advice of their state education departments. A rich variety of supporting research and development activities relevant to the goals of ES '70 is being conducted by universities, by professional organizations, by other cooperating state and federal agencies.

The crucial question of how to change the curriculum and the school organization while at the same time fulfilling current daily obligations to students under present organizational structures is being studied as part of the research and demonstration program. Models for the process of orderly transition can be expected to emerge from these studies. Presently underway are projects on instructional management and career guidance; school organization and management; accreditation; and the development of instruments for measurement and evaluation.

Staff development within the local districts and on a national scale is an essential component of the ES '70 program design. The local districts, many of them in cooperation with nearby universities, are already engaged in sponsoring seminars and in-service training programs. In addition, there are special institutes to which ES '70 faculty from all parts of the nation come to exchange experiences and ideas. Universities have instituted appropriate courses to familiarize student teachers with the goals and strategies of the educational philosophy embraced by the ES '70 program.

Within the participating states and local school districts, the responsible officials have been developing among board members, administrators, staff, parents, students and members of the community, an understanding of the objectives of the ES '70 program and the nature of the district's involvement with it. Engaging each group appropriately in planning and implementing the ES '70 program is one of their major tasks.

As program and research results are communicated back and forth through the operation of a carefully designed information and feedback system, it will be possible to revise, refine and modify what has been done. Thus, each participant will benefit from the experience of the others.

Four main categories of activity comprise the substance of the current effort:

A. Staff Development
   1. Professional Pre-service
   2. Professional In-service
   3. Non-educational Professional Utilization
   4. Sub-professionals

B. Instructional Management and Career Guidance
   1. Educational Objectives
   2. Cluster Arrangements of Vocational Careers
   3. Curriculum Development
   4. Instructional Material
   5. Instructional and Learning Media
   6. Modular Scheduling
   7. Individualized Instruction
   8. Guidance Process and Procedures
   9. Reduction of Failures

C. School Management
   1. Staff Utilization
   2. Information Handling
   3. Increased Efficiency in Communication
   4. Simulated Decision-Making in On-Line Situations
   5. Scheduling Process and Accounting for Pupils
   6. Budgeting, Fiscal Accounting, Personnel Records
   7. Modification of Existing Plant
   8. New Structures

D. Evaluation
   1. Student Assessment
   2. School Accreditation
   3. Use of Data Processing in Evaluation
   4. Student Certification
   5. General Evaluation of Educational Progress

After examining the results of these current research and demonstration activities and analyzing the experiences of the local school districts involved, the ES '70 network will diffuse the findings for use by other educational systems across the nation.

Since the inception of the ES '70 program, the organizational structure has undergone a substantial modification from one of a loose federation to the status of a non-profit corporate entity. Responsibility is vested in the hands of an elected board of directors who include six school superintendents and two chief state school officers. The Board of Directors employs an Executive Secretary who services the activities of the corporation as prescribed by the Board policy.

The present membership in ES '70 includes 16 school districts representing old, new, small and large communities; a national geographic distribution, cultural mixes, and varying levels of financial support from the poorest to the very wealthy, including the public and private sector as well. The combined student population of the 16 participating districts approximates 1.2 million students.

THE ES '70 NETWORK

Name of School or School System	Date of Joining
Baltimore, Maryland	July 1967
Bancroft (Haddonfield), New Jersey	December 1969
Bloomfield Hills, Michigan	May 1967
Boulder, Colorado	May 1967
Chicago (Archdiocese of), Illinois	September 1968
Houston, Texas	May 1967
Institute of American Indian Arts (Santa Fe), New Mexico	June 1969
Mamaroneck, New York	May 1967
Mineola, New York	May 1967
Monroe, Michigan	May 1967
Philadelphia, Pennsylvania	July 1967
Portland, Oregon	May 1967
Quincy, Massachusetts	May 1967
San Mateo, California	May 1967
University City, Missouri	June 1970
Willingboro, New Jersey	May 1967

Former Members of Network	Dates of Participation
Atlanta, Georgia	May 1967 - October 1969
Breathitt County, Kentucky	Oct 1967 - January 1970
Broward County (Nova), Florida	May 1967 - March 1970
Duluth, Minnesota	May 1967 - July 1970
San Antonio, Texas	Oct 1967 - August 1970

THE ARTS CURRICULUM PROJECT

The First Steps

On March 9, 1969, Roger L. Stevens, Chairman of the National Endowment of the Arts (he resigned at the end of his term in March and was replaced by Nancy Hanks in October), called upon George D. Stoddard, the present Director of the Arts Curriculum Project, and left with him a copy of a memorandum received from David S. Bushnell, then Director of the Division of Comprehensive and Vocational Educational Research of the U. S. Office of Education. The memorandum was dated February 20, 1969, and entitled Job Description for the Director of ES '70 Performing Arts Curriculum Development Effort. Dr. Stoddard was asked to consider directing this project in the fall, after his retirement from the Chancellorship of Long Island University. Following a March meeting with Mr. Bushnell and Eliot G. Spack, of Mineola, N. Y., who later was appointed Acting Executive Secretary of ES '70, Dr. Stoddard indicated his interest in the proposal.

As outlined in the February memorandum, the responsibilities of the Director were as follows:

1. To organize an advisory committee of professional artists representing a cross section of the performing arts.
   DIRECTOR'S NOTE: This directive was not construed to be exclusive; the Committee as formed also included educators and philosophers.

2. To build "a well-qualified curriculum development team comprised of professional artists, behavioral science, music, and other teachers selected from the ES '70 network of schools, and other professional education representatives as needed."

3. "To work out in a rigorous manner those objectives for the performing arts program which would serve as determinants of the course content. Such objectives should provide all students with the insight and skills which would enable them to play their roles as citizens, parents, workers, and as participants in leisure time activities following their graduation from high school."
   DIRECTOR'S NOTE: "Performing arts" was taken to mean all the arts.

4. "To review and evaluate innovating performing arts programs at the secondary school level throughout the country and determine if they will provide the subject matter necessary to achieve one or more of the stated objectives. In addition, he and his staff would make an attempt to review all recently completed and ongoing research and development efforts which relate to the potential achievement of these objectives."

5. "To convene conferences, make presentations, and take whatever steps are necessary to legitimize and establish credibility of

whatever new orientation to the performing arts is suggested."

6. "To make contact with directors of curriculum development projects in other subject matter fields for purposes of coordination. Such coordination may take the form of reinforcing objectives of the other curriculum areas. It is hoped that some horizontal articulation between subject matter fields can ultimately be achieved, so that the learning experiences for students at the high school are in fact integrated rather than segmented."

   DIRECTOR'S NOTE: The paragraphs above comprised "the range of activities which a director would be expected to perform over a two-year period in the implementation of a new secondary school curriculum in the performing arts."

7. "To submit a proposal in the prescribed form to the Office of Education for review and funding."

   DIRECTOR'S NOTE: Of course this item had to be covered first and the plan approved before further steps could be taken. The proposal as submitted and approved was for a one-year project.

In May, 1969, a release from the National Endowment for the Arts included these paragraphs:

> "At the suggestion and initiative of the National Endowment for the Arts, the Office of Education's Division of Comprehensive and Vocational Education Research (which is entrusted with operation of ES '70, a massive program to assess and try new and innovative methods in curriculum development in various subject fields) has agreed to institute a program of Arts Curriculum Development in the ES '70 schools which would be comparable to those efforts already under way in other disciplines in these schools. The methods used in these schools will then serve for models for 'replicability' all over the nation. Cooperation has been secured from the JDR 3rd Fund to administer the grant and to provide office space in New York. The Office of Education has agreed to put up the major share and has asked that the National Endowment pay the salary of the Director of this project as its share in the undertaking.
>
> "A suitable Director has been recommended by the former Chairman of the National Endowment for the Arts, Roger Stevens, by Dr. David Bushnell, Director, Division of Comprehensive & Vocational Education Research of the Office of Education; by Dr. Harold Arberg, Director of the Arts and Humanities Division of the Office of Education; and by Miss Kathryn Bloom, Director of Education in the Arts, JDR 3rd Fund (former Director of the Division of Arts & Humanities, Office of Education). With this distinguished endorsement, the candidate has accepted the task and would plan to resign his high university post to undertake this task."

On July 29, 1969, a formal application was made to the Office of Education, Department of Health, Education, and Welfare, for research support to cover personnel salaries (other than the Director's), employee benefits, travel, and indirect costs. The text of the proposal follows:

> "Objectives. This proposal for the project Arts Curriculum Development is new, but the parent agency, Educational Systems for the Seventies (ES '70) is not. The purpose is to bring into each of the 18 high schools in ES '70 a well-rounded curriculum in the arts that will appeal to all students and to disseminate the findings widely. Beginnings have already been made in some of these innovative high schools, Mineola, New York, being an outstanding example. The objective is not to diminish student interest and achievement in science or the humanities but rather to bring the various forms of art education and art experience on an acceptance level with other subjects. In view of the timely emphasis on community education and on student involvement that gets beyond the so-called "cognitive" studies (the arts, too, have their cognitive factors), this study and demonstration should mark a substantial breakthrough in curricular planning and educational advancement. Today countless numbers of students are out of touch with scholastic demands based on ramifications of the '3 R's.' Many of them have deep-seated but untapped reserves in the arts. It is held that full attention to the place of the arts in learning and development will prove to be immensely rewarding. However, it is not a simple case of ascertaining needs or values; rather, an immense effort in curriculum planning, school organization, teacher training, new-type assessment, and community awareness must be made, if the results are to be at once significant and lasting--above all if a transfer to other schools is contemplated.
>
> "Through publications, demonstrations, and conferences this project should exert a significant influence upon high school practice over the United States.
>
> "Procedures. The first step is to examine the status quo in the arts offerings of the 18 high schools in ES '70. This will call for an analysis of the plans and reports for each school to get a firsthand view of the activity in arts curriculum development. The objectives, programs, materials, and teaching methods will be studied. Attention will be paid to process and to concurrent measures of growth in student interest and awareness. Similarities and differences among the 18 schools, as related to aims, facilities, or community acceptance, will be brought out. The possible transferability to other schools in the ES '70 System or elsewhere will be a matter of concern. A basic objective is the effectiveness with which any program arouses the interest and participation of all the students.
>
> "The Director will spend a good deal of time at the ES '70 locations, which are spread over the country. In the New York home office an Assistant Director will be available especially for the work of coordination. He will assist with correspondence and conferences involving program directors, supervisors, teachers, and students. He may be expected to follow through on the field contacts made by the Director. Together they will work closely with an Advisory Committee on the Arts which is to be set up.

> "Such activities are foreign to the statistical treatment common to basic research. Evaluation will be based in part on case studies of each program. Still, some objective comparisons based on stated criteria should be helpful in assessing the nature and effectiveness of programs. One criterion, as mentioned above, is the involvement of the whole school and all its students in the Arts programs; such a commitment inevitably will call for community support and, in turn, should result in community activities not hitherto undertaken.
>
> "Doubtless, beyond any available tests of art aptitude (whose validity and reliability are generally low), the results to be weighed for each student will furnish a measure of what he might accomplish, but such determinations are not the object of this study-survey-demonstration-evaluation. Rather, students who plunge into art activity--as in music, dancing, acting, or the visual arts--will be encouraged to do so not on the basis of pencil-and-paper tests or other rigid criteria but on the basis of personal choice. Others will have to be coaxed or intrigued; ways of doing so have already been demonstrated in some schools.
>
> "In short, the project is multilateral, nonstatistical, and open-ended in its stress on *process* and *participation*. There are no available 'norms' either for the student or the school and nothing appropriate by way of 'national' assessment. At the same time, teachers and supervisors can be counted upon to respond to relevant comparisons of programs, methods, and results. Under a coordinated plan such as this project can provide there may develop a shared desire really to move ahead in the arts--to get beyond standard materials and methods that are probably more damaging to the arts curriculum than to any other.
>
> "Following this plan, the Director and his associates will expect to issue progress reports in order to keep all the ES '70 schools informed as to developments and innovations. The schools themselves will be encouraged to get beyond 'running accounts' in describing their activities, plans, and discoveries."

Also, a brief abstract was included in the body of the application blank:

> "*Objectives*. The aim of the Arts Curriculum Development Project is to organize, apply, and evaluate relevant experience in the arts for students enrolled in the 18 innovative high schools comprising Education System for the 70's (ES '70). The plan will involve students at every level of aptitude or interest, on the ground that creative art experience is as appropriate as the study of science or literature. This approach will not preclude the encouragement of students for whom an intensive pursuit of the arts is indicated. However, the main thrust will be toward active participation for all.
>
> "*Contribution to Education*. It is held that a thorough demonstration in ES '70 of the significance of the arts for students will lead to:
>
> (a) A wider acceptance of the value of the arts curriculum.
> (b) More careful attention to the arts requirements in teaching, demonstration, and school facilities.

(c) An understanding of the reciprocal relation between the arts and other curricular offerings, and of the place of art in personal and social maturation. Art as a basic factor in life.

Through writings, demonstrations, and conferences, the influence of this project should extend far beyond the ES '70 network of schools.

"Procedures. The Director of the project and his staff, with the aid of a distinguished Advisory Committee in the Arts and an expert curriculum development team, in close rapport with the participating schools, will devote their time to an analysis of the arts as conceived and taught; to coordinated programs in the arts; to the arts in a supporting or complementary role; to methodology with an emphasis on the innovative and effective. Measures of evaluation will be set up that retain the essence of original endeavor. Attention will be paid to the feasibility of projects and their transfer to another setting. By way of background, published reports and theoretical views will be examined. There will be visits to other schools and studies of promising developments outside ES '70."

In a letter dated January 13, 1970, Nancy Hanks, Chairman of the National Endowment for the Arts, formally approved an appropriation for the salary of the Director for one year, from November 1, 1969, to November 1, 1970. The grant was made to "Arts Curriculum Development, Educational System for the 70's."

On January 16, 1970, Ben Wallace, Superintendent of Schools, Mineola, in his capacity as Secretary of ES '70 signed the grant award agreement with the U. S. Office of Education. Thereupon, the Arts Curriculum Development Project, running for one year from November 1, 1969, was officially established.

In the meantime, Kathryn Bloom, Director of the Arts in Education Program of the JDR 3rd Fund, confirmed the intention, already implemented de facto, to provide the personnel of the Project with suitable space and furniture in the New York office of the Fund at 50 Rockefeller Plaza, together with funds for business services and publication costs and an allocation of a percentage of JDR 3rd staff time to the Project.

Subsequent Developments

It will be seen from the above account that the Director of the Project, although at work himself, was unable to appoint an assistant in the fall of 1969. There was a job description, but there were neither appointive authority nor funds. A secretary was appointed on December 1, 1969, and an assistant director as of February 1, 1970. For the latter, some logistic problems developed, and he served only briefly. Hence the staff, which the Director once referred to as "miniscule," has consisted since June of 1970 of these three persons: Dr. George D. Stoddard, Director; Dr. E. Frederic Knauth, Assistant to the Director; Mrs. Marion B. Yourdon, Secretary.

The Director, a psychologist already interested and active in the arts, profited from these early arrangements, gaining time to read widely in the arts, to confer with experts on the ground, and to attend various conferences as the guest of Kathryn Bloom. Of particular value was the long series of visits to the school systems, as listed below, in the ES '70 chain. The arts programs of selected high schools were viewed "in the round." These firsthand contacts are reflected in the Director's general comments on the arts in secondary education.

School Systems Visited in 1970

February 12-18	Institute of American Indian Arts, Santa Fe, New Mexico San Mateo, California Portland, Oregon
March 4-5	Willingboro, New Jersey Baltimore, Maryland
March 18-20	Houston, Texas San Antonio, Texas
April 6	Mamaroneck, New York
April 8	Bancroft School, Haddonfield, New Jersey
April 13	Quincy, Massachusetts
April 20	Philadelphia, Pennsylvania
April 24	Boulder, Colorado
May 15	Duluth, Minnesota
May 27	Atlanta, Georgia
May 28	Nova (Fort Lauderdale), Florida
June 12	Breathitt County (Jackson), Kentucky
July 7	University City, Missouri

Members of the Advisory Committee

Dr. Vivienne Anderson
Director, Division of the Humanities and the Arts, the State Education Department, Albany, New York
Mr. Thomas S. Buechner
Director, The Brooklyn Museum
Miss Katherine Dunham
Cultural Affairs Consultant, Performing Arts Training Center and Dynamic Museum, Southern Illinois University

Dr. Elliot W. Eisner
School of Education, Stanford University
Mr. Paul Engle
Director, International Writing Program, School of Letters, The University of Iowa
Professor Robert Gerle
School of Music, Ohio State University
Dr. Abbott Kaplan
President, State University of New York College at Purchase
Dr. Allan Kaprow
Associate Dean, School of Art, California Institute of the Arts
Professor Irving Kaufman
Department of Art, The City College of The City University
Dr. Jack Morrison
Dean, College of Fine Arts, Ohio University
Mr. Mark Schubart
Vice President, Education, Lincoln Center for the Performing Arts
Mr. George Segal
Sculptor, North Brunswick, New Jersey
Professor Jason Seley
Sculptor, Cornell University
Mr. Ronald Sutton
Manager, Education Department, The American Film Institute
Dr. Donald L. Weisman
Department of Comparative Studies, The University of Texas at Austin
Dr. Louis G. Wersen
Director of Music Education, Philadelphia School District

Participants at the Conference of the Advisory Committee

Dr. Harold Arberg
Chief of the Arts and Humanities Program, U. S. Office of Education
Miss Kathryn Bloom
Director, Arts in Education Program, The JDR 3rd Fund
Mr. John Hoare Kerr
Director of Education, National Council on the Arts
Mr. Eliot G. Spack
Acting Executive Secretary, ES '70, Mineola Public Schools, Mineola, New York
Dr. Ben Wallace
Secretary, ES '70; Superintendent of Schools, Mineola Public Schools, Mineola, New York

The Curriculum Team was appointed concurrently, again with the advice of the sponsors of the project. Its personnel is listed below. Representatives of the sponsors were invited to the meetings of both the Committee and the Team. The first meeting of the Team was held in New York on April 29th and 30th and the second meeting in Bridgeton, Missouri, on July 7th and 8th. A compact version of the discussion that took place is found in the Running Account that appears in Part Three.

Members of the Curriculum Team

Mr. David Amram
    Composer and conductor, New York City
Miss Josephine Caruso
    Chairman, Music Department, Lincoln High School, Yonkers, New York
Mrs. Roberta Caughlan
    Acting Supervisor of Art, Portland Public Schools, Portland, Oregon
Dr. Louis Formica
    Assistant Superintendent of Schools, Mineola Public Schools, Mineola, New York
Mr. Richard Hunt
    Sculptor, Chicago, Illinois
Mr. Al Hurwitz
    Coordinator of the Arts, Newton Public Schools, West Newton, Massachusetts
Miss Mary Rae Josephson
    Dance Coordinator, Minneapolis Public Schools, Minneapolis, Minnesota
Dr. Walter E. Lunsman
    Director, Department of Arts and Humanities, Quincy Public Schools, Quincy, Massachusetts
Dr. Stanley S. Madeja
    Director, Aesthetic Education Program, CEMREL, St. Ann, Missouri
Mr. Henry Use
    Department of Music and Drama, San Mateo Union High School, San Mateo, California
Mr. Frank Wittow
    Executive Director, Academy Theatre, Atlanta, Georgia

Participants Attending one or both Conferences of the Curriculum Team

Dr. Harold Arberg
    Chief of the Arts and Humanities Program, U. S. Office of Education
Miss Kathryn Bloom
    Director, Arts in Education Program, The JDR 3rd Fund
Dr. Jerome J. Hausman
    Professor of Art Education, Division of Creative Arts, New York University
Mr. John Hoare Kerr
    Director of Education, National Council on the Arts
Dr. Gabriel H. Reuben
    President, Board of Directors, ES '70; Superintendent of Schools, University City School District, University City, Missouri
Mr. Eliot G. Spack
    Acting Executive Secretary, ES '70, Mineola Public Schools, Mineola, New York
Mr. Robert D. Stecker, Jr.
    Director of Theater, Victoria College

While a modicum of geographical representation was achieved in the personnel of the Curriculum Team, the main reliance was on a member's potential contribution to an informed discussion of the arts in education.

Part Two -- The Arts Today and Tomorrow

UNDERSTANDING THE ARTS

As indicated in the first quarterly report, the awareness of, and response to, works of art is designated art appreciation. Art as a personal product or performance--as making or doing--is called art expression; it emphasizes creating, writing, composing, performing. Webster defines appreciation as "sensitive awareness; especially, recognition of aesthetic values" and expression as "an act, process, or instance of representing in words or some other medium." These two are the only essential "domains" in art. The prevalent idea of a distinction between understanding art and evaluating art is unrealistic. To understand is to evaluate and, it is to be hoped, to evaluate is to understand.

Art appreciation embraces the graphic and plastic arts, the performing arts (music, theater, film, dance), and the literary arts (imaginative writing). The aim is to enhance one's understanding and enjoyment of the arts. The emphasis is upon perception, insight, relevance, and response, all to be woven into a pattern of liberal education.

Art expression is not an activity commonly engaged in by adult Americans. They are rarely called upon to draw, design, paint, carve, sing, dance (symbolically), play an instrument, compose music, write imaginatively, or take a dramatic role. This restraint is not a universal attribute of human nature. In Italy, music is saturating; in Japan, graphic art. The question is, "What, other than jazz, rock, pop art and the like, do we foresee for the emerging adult society in the U. S.?" And further, "What is expected of the schools by way of arts education?"

The Arts Are Intertwined with Human Development

Long ago, cave drawings, the dance (as old as the drumbeat on a hollow log), and dramatic arts (as in magic healing), together with shelters, weapons, and tools, combined to introduce the arts. A sense of fitness, of beauty if you will, eventually metamorphosed the simplest activities and occupations. For aeons language remained an art form, a ritual; counting-house jargon came much later. Religion sprang from a fearful reverence for natural phenomena. Religious institutions could not have survived without magic, music, poetry, painting, sculpture, and architecture--all relevant to cultural evolution. This intense arts involvement is still with us as a potential. It is more deeply set in spinal cord, brain stem, and cerebral cortex than the language of everyday discourse. As to science, that is really the esoteric language of an elite group. Few persons have ever felt at home in science, but millions have responded to the dance, the incantation, the natural phenomenon, the durable presence of buildings and monuments.

Our physical and psychological makeup compels us to interweave fact and fancy, object and dream-object. As the Director wrote a few years ago:

> To respond intelligently to the power of art to arouse us is to achieve a new dimension in the understanding of history, religion, and social structure. The only way we can transcend the dying person which is every man is to make of him, and of all like him, a

> myth, and this is done invariably through art. The historical existence or character of the person is, in fact, irrelevant. Of the past, we know only the art-created man. If, like Zeus, or Mars, or Hamlet, or Mephistopheles, he did not exist at all, it matters little. Masters in the arts of language, visual form, and movement will create and maintain him in our thoughts and dreams like one of us. (1)

The arts tell us what it feels like, what it is like, to be in a concentration camp, a ghetto, a lonely place, a house of fear or frustration. In another mood, they give form and substance to our search for beauty, to our dreams and aspirations. The mental effect goes beyond the rational; it is unique.

All of us live a good deal of the time under the spell of unexpressed cerebration. The paranoid spreads his two worlds so far apart they do not come together rationally at decision points; finally, the interior world that is without boundaries or bases in everyday life takes over. The artist, on the other hand, is in control of this inner world, which is the source of his inspiration. He brings it forth, so to speak, in the service of an original production. He is less given than others to repression.

The Arts Offer a Counterpoint to Abstract Reasoning

Science consists essentially of postulating, deriving, confirming, and testing. The scientific method is self-cleansing; it corrects its errors. In science there always seems to be some principle "out there" toward which we grope. The artist's conceptions do not have to point toward anything in particular. They need not be rational in statement, treatment, or effect. The work of art may or may not denote something. All art surpasses reality. A Shakespeare asks his audience to take the wings of art and soar high, even to envisage on the stage great armies contending on the "vasty fields of France." The audience does so, of one mind and without strain.

In the words of Abbott Kaplan, a member of our Advisory Committee:

> The importance of the arts is linked to the recognition that our whole philosophy, our attitude toward life, has tended toward rationality. What has been missing is the intuitive perception and understanding that come from aspects of our life that go beyond abstract reasoning. There are feelings that are valid regardless of strict logical formulations; they call upon intuition, on the subconscious, on feeling-tone as modifier of rational judgments. Such choices may derive from deep layers of our personality. The young people of today readily come to this point of view.

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(1) George D. Stoddard, "Art as the Measure of Man," Art, Art, New York: The Museum of Modern Art, 1964, p. 16.

The creative impulse in art demands an ideational selectivity over a period of time toward a goal that may or may not be in the forefront of consciousness. The artist stores, analyzes, and correlates for the day when ideas coalesce. The process is not so much unconscious as less conscious. The artist points his behavior toward a future abstraction that will serve creative ends. The mix is self-organized into a matrix and is available as a source, perhaps rich and deep, for overt creative acts. The mind is thereupon consciously at work producing a sketch, a pattern, or a series of jottings. This, rather than the discovery of some perfect gem deep in the subconscious, is the stuff of originality.

We should be cautious about ridiculing art that fails to "relate" to the things around us. The least changeable of all natural phenomena is man, and nature "in the raw" is still with us on a grand scale. These two ingredients of our world have always been subjects of artistic contemplation and interpretation and will continue to challenge artists in all media for as long as we can foresee. These twin subjects will be treated in ways that are new to the times, but not necessarily in forms that have never before been utilized. A large portion of the work we designate as great art today is of a past age, a heritage from the visual and literary arts of Greece and Rome, of the Middle Ages and the Renaissance. The works of great composers, written perhaps centuries ago, inspire the musicians and listeners of our own day. In theory such works are out of touch with contemporary American life, but in fact they possess great power to move us and to help us understand today's world. In any event, no artist of standing will allow himself to be hemmed in by either what is or what was. Beyond time and space and reality, he will produce works that disregard these prosaic benchmarks.

The Arts - A Forward Look

Herbert Read, for all his scholarship and lifelong devotion to the arts, may appear rather pessimistic to ebullient American observers. He states:

> All the way down the long perspective of history it is impossible to conceive of a society without art, or of an art without social significance, until we come to the modern epoch. We may next ask, how does it come about that modern societies have become insensitive to the arts? (1)

If an artist does not create works that catch our imagination, we ignore him. This attitude leads to the deceptive assertion that art in our time is no longer significant. Nowadays great art in any medium is not so much revered or regarded with awe as understood, turned to, and enjoyed. Appreciation is aroused in varying degrees, and it extends downward to socioeconomic levels of the population untouched by the arts in past centuries. It is true that religious art, as in the cathedrals, made great art accessible to the multitudes, but apparently what drew them and kept them enthralled was the identification of art with religious rites and symbols.

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(1) Herbert Read, "The Necessity of Art," Saturday Review, December 6, 1969.

This mutually beneficial condition is again in favor. Contemporary church architecture in the United States, to take that expression of art as an example, is characterized by innovative forms and structures, often of breathtaking beauty. American business leaders, too, having discovered that efficiency is not the whole story, are stressing the value of good design for all places of work; beyond that, joined by government officials, they are giving financial support to arts projects and arts happenings across the country.

Read continues:

> Whatever may be the nature of the relationship between art and society, the work of art itself is always the creation of an individual. But the individual does not work in a vacuum. The whole complexity of our problem arises from the fact that the artist is in some sense dependent on the community, not merely in the obvious economic sense, but in a sense that is far subtler and awaiting a psychological analysis. That would define two separate but interacting psychic entities: on the one hand the subjective ego of the artist, seeking to adjust itself to the external world of nature and society; on the other hand, society itself as an organism with its own laws of internal and external adjustment. (1)

True, the artist does not work in a vacuum; nobody does. Still, the artist or other creative person--scientist, humanist, planner--works more than other people in a tight little world of his own. Since the repetitive work of the world can be done without imagination, the artist instinctively shies away from it. He gets his insights, his desires, his sense of fitness, his goals, from within. The only permissible way for outsiders to penetrate this shell, in his view, is to attend to what he produces. The artist knows he cannot escape from heredity or the social milieu, but he will keep trying to do so--to transform all experience into an outpouring of his unique gifts. This habit of communing with a partially split-off self is common to everyone, but generally it is repressed or confined to a silent running dialogue with no external consequences. The individual's struggle against poverty, injustice, and defeat has characterized every cultural era, even though for the great mass of mankind it has proved futile. Thoreau's phrase, lives of quiet desperation, depicts an ancient and abiding condition. Most persons try to resolve their conflicts without the aid of art, either as expression or as appreciation--that is, without recourse to the healing power that art, like love and friendship, can provide.

A Statement of Principles

In both the Advisory Committee and the Curriculum Team the hope was expressed that the Report of the Arts Curriculum Project might include a declaration of the place of the arts in the school and in the culture. However, the respective working assignments of these two rather large groups, the first, to "freewheel" and the second, to evaluate high school curricula, were not conducive to the formulation of an agreed-upon statement of principles. The arts teachers and supervisors in ES '70 also looked forward to a consensus on the place of the arts in education. This function is served to some extent by this Final Report, especially by the running account of the Advisory Committee. Since a compact statement, detachable from the main body of the Report, may be of interest, the Director submits a Declaration.

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(1) Herbert Read, op. cit.

DECLARATION

The Place of the Arts In Our Schools and in Our Culture

Holding to the conviction that the arts today, as in the past, are

- A form of perception and insight;
- A means of awareness--an intensification of communicable experience;
- A necessary dimension in personal growth and in the capacity to express ideas, feelings, and emotions;
- A means of imaginatively transcending the world of facts, figures, and routines;
- A link to other persons, other places, other times;
- A vocation, a profession, an avocation;
- A rich source of enjoyment and revitalization, of comfort and healing power;
- A way of discovering, preserving, and extending the aesthetic qualities of life; and
- A measure of the worth of a culture pattern;

And believing further that

- The arts are not imposed, but are central, like language;
- The arts afford an experience every human being is designed for and is nourished by, so that to lose art is to lose life and love;
- The arts, exemplifying creative imagination, offer the only universal counterforce to quantitative systems and controls;
- The arts give form and substance to our search for beauty and meaning, to our dreams and aspirations;
- In the words of John D. Rockefeller, 3rd, "The quality of our individual lives and the quality of our society are directly related to the quality of our artistic lives";
- Following John Dewey, "The arts are not only intrinsically and directly enjoyable, but they serve a purpose beyond themselves. . . . they are not luxuries of education, but emphatic expressions of that which makes any education worthwhile";

We therefore affirm that

- The arts, as an essential component of general education, belong in the school on an equal basis with language, science, and social studies;
- Schools should develop new tests of learning and producing in the arts--tests that, free from the stigma of irrational comparison, encourage self-discovery on the part of the student;
- What the teacher knows, feels, believes, and does is what the student will learn from him; such learning in the arts is only a spark to ignite the student's own creative endeavors;
- Since the key concept is student involvement, the spotlight should be on allurement, and every forward step in the arts as conceived by the teacher should carry meaning and relevance for the student;
- The school at every point should call upon community resources to enlarge and enliven its arts programs;
- "Art without artists," as Harold Arberg has said, "is like physics without physicists; the well would run dry";
- The artist who enjoys teaching should be recruited by the school with a guarantee of complete freedom as a professional artist;
- The aid of teacher-preparatory institutions and state education departments should be sought to ensure the eligibility of artists as teachers;
- There is a paramount need to discover from what social matrix the arts may finally emerge full-blown as a heritage and a live experience for all children and youth.

TEACHING THE ARTS

Ideas and events in the arts program of the sixties are at least adumbrated in this report, but it is not feasible to analyze earlier movements that formed a matrix for such happenings. A quotation from an article by Stephen Dobbs just published in The Journal of General Education (Volume XXII, July 1970, No. 2, pp. 105-121) entitled "The Visual Arts in American Education" covers the highlights:

> Progressive educators developed a role for art which was to last into the 1960's. They saw two purposes for art education: creative expression and appreciation. Creative expression essentially referred to creative activity and the development of children's natural interests as a source of the curriculum. Self-expression could best be manifested through art activities because they permitted the freedom, opportunity for creativity, independent judgment, and qualitative manipulation which John Dewey and others postulated as among the goals of education. Appreciation referred to an understanding of the art expression of others, and to some extent a knowledge of the place of art in human affairs and culture. Generally, the progressive educators used the criteria of relevancy to the child's life, immediacy, and visibility to develop interest and appreciation in the visual arts. The coming together of the rationales directed at self-expression, therapy for sound mental health, constructive use of leisure-time, the need for "academic relief", and the correlational use of art in concept formation in other disciplines gave art education in the between-the-wars period an eclectic character which was reflected in a variety of practices in the schools.
>
> By the 1930's art education had matured into a discipline in its own right. The adoption of new practices from Europe, the influence of psychology (which was general throughout education), the growth of professional art schools and training institutes for art teachers, and philosophical studies of the nature of the arts constituted the background out of which art education developed. The availability of inexpensive art media, the increase in art publications and reproductions, and the beginnings of museum education and consequent public interest in contemporary visual arts all contributed to this maturation. Community art projects were begun to absorb some of the leisure time suddenly on everyone's hands, and to enhance the dreary environments of the Depression years. Especially significant was the Owatonna Project conducted by the University of Minnesota from 1933 to 1938. The objective of the project was to create art activities which would be based on the natural aesthetic interests of the native population in a representative American town, Owatonna, Minnesota. "Art as a way of Life" became a popular slogan. Classes for working in media, craft groups, service projects such as window displays, lectures on art, building and interior design decoration--these were typical endeavors in Owatonna, under the direction of artists and townspeople newly interested in the arts. Park and

school plantings, home decoration, print and poster making were emphasized to develop community spirit, and to expand art thinking into every phase of the school curriculum. The lessons of Owatonna--the successful enhancement of environment and team cooperation in aesthetic activities—have not been accorded the attention they deserve. Perhaps someday urban and school planners looking for ways to create community interest in the environment will look back to some of the art projects of the Thirties. In the 1940's the present cast of art education was formed: art in the service of self-expression, personality development, and creativity. This all sounds, of course, familiar from what had preceded it. But a new emphasis on creativity, Gestalt psychology, and the influence of John Dewey gave the period its shape. Art as Experience was written when Dewey was 74 years old, in 1934, but it remains one of the most important and fascinating books in the field. Dewey's general ideas were that art as an activity and product is important when it influences human experience.

Today's curriculum writers, with school executives close at hand and in mind, especially if they are tantalized by artists who blow hot and cold on any school assignment, can scarcely hope to better the traditional aims of arts education, but they should be counted on for advances in ways to reach the minds and hearts of all children and youth.

In the words of Irving Kaufman, a member of our Advisory Committee:

> Art is a symbolic transformation of human feeling, not a mechanical response to experience. Genuine art grows out of a viable and changing relationship to life, not out of any deterministic equation. It devours the world as a basis of motivation moving the heavens for inspiration--and the more hellish pits of introspection. It consumes all cultures and eventually transcends the self in creating the perceptual forms of experience. To achieve this it engages the imaginative resources of the mind and the spirit, building on fantasy and intuition as well as upon judgmental intellect. The wonder and delight, the pain and frustration a child feels when he or she is honestly engaged in artistic experience is not too far removed from the more intense conditions I have noted that occur in mature artists. They may seem remarkably romantic and as evanescent fancies when compared to the cold turkey talk of behavioral characteristics, subject disciplines, curriculum theorizing and program planning in the schools. But I would venture to say that any teacher who attempts to create a climate for art without such imaginative philosophical spinning falls far short of an honestly expressive or appreciative experience. [1]

Kaufman's compact statement is in itself a proclamation on the place of the arts in education. It may be added that any system of education that fails to promote the arts is defective; it is hardly consistent with the tenets of a society committed to the ideal of education for all.

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[1] Irving Kaufman, lecture on The Contexts of Art Education at the National Gallery, Washington, D.C., 1969

Arts Education-A Few Caveats

In arts education it is unwise to separate the attributes of cognition and emotion. There is no membrane between them. They are not in compartments. They interpenetrate; they modify each other. The senses on which both reason and feeling are based involve the whole brain.

We need not resuscitate the psychology of instincts to observe that the human body is designed physically and physiologically to respond to some stimuli and not to others.

The term experience applies to the used part of the environment. From birth up, every person selects from a multitude of potential impressions those that appeal to him at a given time. We should not make the mistake of regarding the learner as someone who simply responds to external stimuli. Of more interest to the teacher is the way in which psychological patterns are formed that, through habituation, limit the actual choices even when numerous choice-points are available. In arts education, the practical implication is that we need to introduce arts experiences as early as the preschool years.

A social matrix for the arts cannot be derived from school curricula or a teacher's lesson plans. It will develop in large measure from the ideas of philosophers, psychologists, historians, and critics. These scholars will not do the work of the schools, but their words will be heeded, particularly in the classrooms and study halls of teacher training institutions. One cannot fail to be impressed, for example, with the way in which a few precepts, distilled from samplings of young children, as in the researches of Kurt Lewin, Jean Piaget, and Jerome Bruner, have reached into every academic level. Has any single teacher or program in the arts been as closely followed, at least in principle, as have these findings from research centers? More germane to the present discussion is the question of the validity of general learning principles for arts understanding and arts behavior outcomes.

In discussions of art teaching there is so much emphasis on process, on what goes on in the mind of the child, that we need to ask how we might measure or assess this interior, arcane phenomenon. Not knowing what tests to apply, we refer to process in vague terms as much or little, conscious or subconscious, fruitful or sterile. The way of art, like the way of thought, is sometimes fragile; it may be wholly or partly concealed from the person involved. We can discover process only by its observable outcomes—by the object, the writing, the musical composition, the performance. Binet's unique contribution to the understanding and measurement of intelligence sprang from his abandonment of attempts to get at reactions inside the nervous system. He turned to items of external behavior. Process was inferred. So it will be with any predictable success in the measurement of arts outcomes.

Kenneth M. Lansing is eloquent on this point:

> If the product is supposed to be of no importance to you, you might try going through the process without a product; if you are a musician, you might play the piano with the strings removed, for that would allow you to go through the motions of the process without producing any music; or if you are a painter, you might make all the movements associated with painting without creating a mark.... There is absolutely no evidence that you went through the process of making anything. Consequently, it does not seem possible for the art process to be of much value without the product. In fact, you might say that the product is a vital part of the process. [1]

Lansing goes on to say it is imperative that art, like language, be taught to everyone. Out of this complex more talent will emerge and, with certainty, a larger number of persons who listen and look and enjoy.

Some school executives tend to stress "social interaction" at the expense of content. This wrongheaded emphasis is what drove progressive education into the ground. The derogation of learning will fog all educational effort. There is insistent social action outside the school--in the home, the street, the neighborhood, the playground. About the only thing the school ever adds is organized content and problem-solving, not, it is to be hoped, as a series of inert objects or fixed ideas but on a rising scale that is stimulating and meaningful to the student. Therein lies the incentive to the learner. Under certain conditions the learner carries on by himself, as in reading, listening, observing, writing, practicing, meditating, imagining. On other occasions group participation is helpful to learning and the building up of sound behavior patterns.

In speaking of education, we should not equate the terms "general" and "superficial." General or liberal education refers to education that is regarded as helpful and inspiring to everyone; as such, it is a true expansion of learning, an aid to thought and feeling, a source of social exchange. By a process of discovery and commitment, it may lead to excellence. In the past, some survey courses failed because they were taught by nonexperts and were thus weakened. The value of the arts in general education depends both on the curriculum and on the way the offerings are transformed by the student into meaningful experience. The paradox is that experts in a field are the most effective teachers within a framework of general education. Knowledge of subject matter is one condition of success in the teaching process. Furthermore the expert has a particular capacity for sensing the upward and outward reach of students.

It does not follow that all professional artists are good teachers of the arts in general education, but only that those who elect to teach should be encouraged to do so. To fail to use artists as teachers in an arts medium is to invite irrelevance and sterility. What we seek is a complex of interrelated factors that involve an organismic experience--relatively discrete learning at first, moving toward the general though not the homogenized. To be wholly general at the start obscures that which needs clarification. General education is a form of enlightenment whose organic parts, never piecemeal or fragmentary, were first explored and understood as parts. Learning proceeds from the particular to the abstract, from the attributes to the whole. We should question any plan that seems to hang down from some high philosophical ceiling. A good teacher will share the long-range aims of a student--even the "impossible dream"--but he will expect him to take the preparatory steps.

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[1] Kenneth M. Lansing, Art, Artists, and Art Education, New York:McGraw-Hill, 1969

A Note On The Pervasive Character Of The Arts In Education

One who writes, as most children do, is a "writer" but, as such, undifferentiated. Still, the student who writes poetry--sometimes very good poetry--could be called a poet and therefore an artist. It is the same with other arts media. *Art appreciator* is a precise term, but it sounds stuffy as applied to high school students. On the whole it will avoid confusion if we reserve the word *artist* for a person whose major achievement is in an art medium, the terms *art critic* or *art historian* for the scholar, and *art teacher* or *artist-teacher* for one who teaches art. *Students* are just that; they study mathematics, science, social science, the arts, and the humanities, all with varying degrees of understanding, achievement, or pleasure.

Most American adults refrain from imaginative writing, ignore science, detest mathematics, and mumble, at best, in any foreign language. Such learning they eagerly thrust upon the young, and the schools go along. A Dewey or a Whitehead who has the courage to ask *why* is sometimes quoted by school executives, but his precepts languish. Toward the arts, good or bad, that penetrate the best hours of our lives, the schools show a massive indifference.

Concerned young people are often ahead of their elders. They respond to elemental forces. In logic, they want the straight goods; in the arts, they crave commitment, movement, action--violence, if all else fails. They display an abundance of energy and camaraderie but have yet to achieve a disciplined approach to their high aims. Much of the socially approved business of profits, politics, and war strikes youth as hypocritical. The disenchantment is not altogether with facts, formulas, or "school learning"; it stems also from a sense of being let down, sold out--of being disregarded or unjustly treated. Only young men are sent out to risk their lives in war. The arts have the power to reveal the inner core of such fateful decisions; as created and performed, the arts are therefore the very special province of the young.

Since literary appreciation is a form of art appreciation and imaginative writing is an art form, it may be said that some portion of the arts spectrum is common in school from the elementary grades through high school. The teaching of English and speech should reach into the students' interest in literature and drama, thus forming a bridge to the performing arts, to which all art forms make a notable contribution. Thus, with no reliance whatever on the fallacy of mental discipline, we discern--and should promote--whatever interconnection will serve the arts and humanities without reducing the unique quality of each art form. Truly it will be a great day when the average high school graduate can express himself meaningfully in a single art form or find lasting enjoyment in reading, watching, or hearing anything worthy of the designation, *art*.

Some Issues To Be Resolved

It is sometimes maintained that creating art objects or performing in dance, music, or theater is more valuable than going to galleries, museums, or concert halls--that it is better for the individual to express himself through the arts than to appreciate the work of others. Is this a defensible dichotomy? If everybody indulged in arts expression in some medium, it would indeed be a new world, although we might get used to it. After all, everybody talks, and many sing. There would be millions of poems, musical compositions, dance forms, and plays, and innumerable performances. Graphic and plastic forms would be as common as cabbages. Actually, this _is_ the world of the school child and of some children at home. Outside home or school, art happenings are usually designed for an audience, and audiences are critical. Amateur works or performances that are stereotyped or devoid of talent are soon dismissed. In any case, it is not necessary to play off expression against appreciation. Let the high school students _express_ themselves in any mediums that appeal to them; give them a free choice.

On the other hand, arts _appreciation_, a part of liberal education, is not a free choice; it is a cultural imperative as clear as reasonable competence in language. The arts provide a rich opportunity for the development of sensory intelligence, chiefly auditory-visual intelligence. So-called abstract thinking is almost never pure; it is accompanied by perceptions, feelings, and images. At certain points words and abstract symbols are inadequate to express thought, to solve problems, to achieve a satisfying closure. Given an opportunity, some students will carry through and meet high standards in a merged pattern of the qualitative and the quantitative. To promote this happy result we need a vast number of informed appreciators.

Arts supervisors point out that test procedures in the arts, especially in arts expression, should not parallel those in mathematics, science, or the social studies. The various items or segments in technical disciplines are, so to speak, interchangeable, hardly responsible to local or regional differences. Controversies caused by textbooks or testing programs in the social studies exemplify what happens when community values enter in. Subjective judgments predominate in the various art forms, and curricular selection must take account of this fact. On the whole it seems wasteful to develop a curriculum of "alternatives" if only one option is likely to be chosen in a given community. It is more imaginative to have the local school system itself develop arts curriculums for all grade levels in terms of what is believed to be of most worth. In such work curriculum guides should prove helpful. Instead of receiving and then modifying uniform curriculums, the local specialists would turn for basic theory and practice to the same sources that the curriculum makers from afar utilize. There is no monopoly; extensive displays, demonstrations, writings, and films are available to all concerned.

A major deficiency of the American high school from its beginning a century ago has been its failure to link the world of learning to the world of work or to count any form of prototype work as an educational asset. Of course the study of language is preparatory for every conceivable job above that of day laborer. For everyone it contributes to citizenship and to the pleasures of reading and listening. High school teachers do well to link competence in English with future vocational or professional needs, for the value of a command of the language will be quickly sensed by any persons whose job requires a certain amount of reading, writing, and clear speech.

Against the scholastic background sketched above, consider the place of the arts. In high school are the arts ever to any degree vocationally or professionally oriented? The obvious answer is yes, but only for the small number that elect to follow a career in arts or crafts or in teaching. Perhaps students and teachers sense a vocational "dead end" for the arts curriculum. At least, this hypothesis may partially account for the massive indifference of administrators and school boards to the absence of arts programs in secondary education. The irony is that mathematics and science are not similarly held to be devoid of vocational application. Not questioned on this score, they are blithely assumed to be crucial and are therefore required subjects. Nevertheless, between science and the arts in the framework of either vocational or liberal education, the laurels belong to the arts. The memory of technical subjects taken in school fades away fast, often with residual distaste. Not so with the arts. By deepening his understanding and extending his vision, the arts lift up the worker and add meaning to the work. To put it plainly, the arts for one and all celebrate the joy of living.

W. McNeil Lowry gloomily observes that:

> ...there is universal discouragement over the fact that teaching remains the principal economic base for professionals in the creative (and, for some, in the performing) arts.[1]

This leads to the question, "What should be the economic base for professionals in the creative and performing arts?" Today the economic base is found in quasi-private organizations such as the Lincoln Center for the Performing Arts and the Brooklyn Institute of Arts and Sciences, together with sporadic and not very generous help from the national government. A few states, of which New York is an outstanding example, have shown a substantial interest in the arts and in their financial support. Other than these sources--educational systems, private organizations, and state or national agencies--what means are in sight? In the past, the role of benefactor was often assumed by religious leaders, noblemen, military dictators, or the very rich. In the United States today the chief dependence is on audiences, philanthropists, and public-spirited corporations.

We need not be discouraged over the fact that for the artist teaching now plays a dominant economic role. The universities in particular offer continuous support for the arts and at the same time search out incipient talent. Leaders in science, law, medicine, and public service have long regarded teaching and research as rewarding exercises of their professional talents. A half century ago the University of Iowa opened up new prospects by offering comparable opportunities in the literary, visual, and performing arts; under Dean Carl E. Seashore, free-wheeling writers, painters, musicians, and dramatists flourished as regular members of the teaching staff. There is no ideological block to a parallel development in our forward-looking high schools, provided the artist at all times remains free to create and to teach as an artist.

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[1] W. McNeil Lowry, "The Commitment to Culture and the Arts," The Educational Record, Winter 1965, p. 11

Promoting the Arts--Two Exemplars

The new "multimedia" program of the National Gallery of Art in collaboration with Scholastic Magazine is an interesting approach to the teaching of art appreciation. It will provide eight monthly packages, October through May, under the general title Art and Man. Film strips, recordings, slides and reproductions will accompany issues of a magazine whose illustrated text is "aimed at the student." These topics are projected for the school year 1970-71: The American Wilderness; Rembrandt and His Age; African Art; Art and the Machine; Florence and the Renaissance; Art and War; Cities to Live In; The First Americans. The purpose of each segment is "to create a new awareness of the many ways art teaches us, influences us, disturbs and pleases us."

In this way the National Gallery, like the Brooklyn Museum, will reach out to where the students are. Although a full recourse to the use of mass media is implied, it is evident that the role of the classroom teacher of the arts and humanities is not thereby reduced. The obvious next step--and it should be taken concurrently with the teaching program--is to institute measures of student acceptance and awareness.

A remarkable example of a community enterprise that penetrates the arts experience of students in secondary education is furnished by the ten-year program of New York's Lincoln Center for the Performing Arts. Under the leadership of Mark Schubart, a member of our Advisory Committee, 5,000,000 student attendances have been tabulated. Most of the performances were given in the local schools of an interstate region within ten miles of New York City. Nearly a half million students came into the Center, where they had a choice of opera, ballet, theater, symphony orchestra, chamber music, or film presentation. Teachers and supervisors in the arts, aided by Lincoln Center artists and staff members, work with the students to develop an appreciation of the arts. In the early stages of Lincoln Center, collaboration among city, state and Federal authorities was crucial to the success of the project, but the grand concept was the "brain child" of John D. Rockefeller, 3rd. On a scale unprecedented in the history of support for the arts, he secured the financial backing of foundations, corporations, and a legion of private benefactors. From the start, Mr. Rockefeller stressed the unique value of the arts as a personal experience for all children, youth, and adults. It was, therefore, no accident that the program for students mentioned above was launched well in advance of any building construction.

HIGH SCHOOL ARTS PROGRAMS IN ES '70 AND ELSEWHERE

It is understood that the ES '70 Network was not formed with the expectation that any high school arts programs of its constituents would be regarded as definitive models. Nevertheless, as will be seen in the section of the Report following this one, seven of its school systems that had set up and carried out unusual arts programs agreed to submit detailed reports of their work. In fairness it should be said that the programs of some other ES '70 high schools were equally meritorious, but for one reason or another, the schools were not in a position to submit the necessary materials.

The teaching of arts appreciation approaches excellence more often than does the teaching of arts expression. In music, for example, there is a strong emphasis on performance, especially in band or chorus, but few students participate. The percentage of students in this sampling for whom the arts really count is probably about the same as that for the country at large.

If significant changes in arts education are to be predicated, they will not spring from a simple reading of this report or any other, but from immense new efforts in local curriculum planning, new-type assessment, teacher training, and school organization, combined with sustained support at the state and national levels.

What can be said of the high school arts programs whose brief descriptions follow? For one thing, it is clear that none should be singled out as an arts prototype, even for schools with comparable aims. Each case history should be turned to only as an incentive to further exploration, to be supplemented by correspondence with the persons in charge and, more importantly, by visits to the scene of the action. As indicated, the Director found such face-to-face contacts of great value in the attempt to get beyond words, plans, and aspirations.

It will be noted that only a few school reports adhered closely to either the April or the July memorandum, and this was not unexpected. The numerous questions were meant only to stimulate responses. The hardy individuality displayed among all 24 reports will at least keep them from being punched in and out of a computer.

Very little is said about the ever-present influence of colleges and state education departments on what goes into--or stays out of--the curriculum. There is, however, no dearth of comment on controls and frustrations at the local level. For some schools in this list, the arts suffer not only from indifference but also from niggardliness, even when their inclusion is approved in principle.

The hope for adequate support for arts education in the future rests upon public acceptance of the idea that the arts contribute to personal growth and fulfillment. Independent schools, for all their chronic financial difficulties, are usually stronger in the arts than their potentially more affluent public counterparts. Nothing we know about the aptitudes or interests of young people justifies this difference.

There are hundreds of examples that attest to the excitement engendered by the performing arts, at all socioeconomic levels of the population.

There is latent power in the arts. They are not only good in themselves; they may also arouse an interest in learning across the board. As they enter into the teaching of speech, English, or the humanities in general, the arts may well prove infectious.

At the time of the initiation of the Arts Curriculum Project, the city of Atlanta, Georgia, was an affiliate of ES '70. The public schools of that city have recently been organized into four-quarter years, all quarters being of approximately equal length. The program for each quarter is "a complete and autonomous unit." The Assistant Superintendent for instruction states that

> With the four-quarter plan, a system can offer greater flexibility both in scheduling and in curriculum offerings. The possibilities appear unlimited and the benefits to pupils great. If a pupil chooses, he may take a greater number of courses in a twelve-month period. Such a choice permits him these options: he may graduate at an earlier date, enrich his plan of studies, take remedial work if required, or take an alternate course if he is unsuccessful in one.

A student may work on a job year-round on a part-time basis.

The recapitulation of the arts offerings in Atlanta given below is based on reports from seventeen high schools.

Curricular Offerings

In the aggregate, they cover music (voice, instrumental, appreciation), theater, dance, graphic and plastic arts, crafts, art history and appreciation, man and his art, ceramics, photography, and creative writing. Without exception the high schools offer curricular choices in the arts for credit. As a rule, they also offer options to participate in band, orchestra, chorus, art exhibits, and plays, although some of them are limited in this respect.

Number of Students

The percentage of students participating in at least one arts course runs from 6% to 100%, the median being 75%. For two or more arts courses, the percentage varies from 2% to 80%, with a median of 25%.

Special Arts Facilities Available

Not every high school has special facilities for the arts program, but altogether one finds art classrooms, laboratories, music practice rooms, darkrooms, potters' wheels, kilns, looms, presses, shops, exhibit rooms, and a theater.

Of course, a special community resource for the schools of Atlanta is the well-known Academy Theatre directed by Frank Wittow. Mr. Wittow's description of his work is to be found in the Running Account of the July 8, 1970, meeting of the Curriculum Team.

Teacher Training in the Arts

This item generally received the rating of excellent.

Use of Community Arts Resources

Fourteen high schools report student field trips or visits to galleries, art exhibits, concerts, and theaters as an integral part of the instructional plan.

Evaluation and Report of Students' Work

Since the arts courses are offered on the same basis as all other courses, the students are marked on a quarterly basis. In addition, some teachers apply special criteria of evaluation in arts expression, of which the following is an example:

- Active part in exploration, planning, execution of work.
- Mastery of skill as a part of whole problem.
- Creative vitality brought into work.
- Cooperation; leadership; courtesy.
- Improvement through a series of projects.
- Knowledge of good design.
- Powers of discrimination, judgment, selections by the individual.
- Participates willingly and eagerly in art experiences.
- Attacks work with confidence and self-reliance.
- Works both alone or in groups with increasing ease and profit.
- Knows the meaning of ordinary art terms.
- Demonstrates originality.
- Respects materials and equipment: tools, paint, desk, sink, &c.
- Contributes to good order in the art room.
- Pursues a problem until it is solved; completes the work he has begun.

Objectives and Their Development

The objectives are given in the Atlanta Public Schools Curriculum Guide. As to how such objectives should be arrived at, this statement by a high school principal is representative: "objectives should be developed by highly trained, enthusiastic teachers through discussions with the students involved."

Major Obstacles

Here one finds a familiar pattern of "grievances," but their severity or persistence cannot be ascertained from the responses: lack of funds, inadequate facilities and materials, shortages of space, scheduling troubles, teacher unavailability. A lack of student interest in the arts was indicated for only two high schools.

On the Place of the Arts in the Curriculum

The comments on this topic vary widely, the dominant note being an emphasis on the value of the arts in personal awareness and communication with others. Arts appreciation for every student is roundly supported.

Samuel Sharrow, ES '70 Coordinator for the public schools of the City of Baltimore, Maryland, reports as follows:

> All our students take courses in art and music appreciation. The performing arts, such as the dance, various singing groups, dramatics, concert band, marching band, and dance band are all extracurricular. These groups do their rehearsing before and after school hours. Members of the concert band and the choir receive one credit per year for their participation.
>
> The arts curricula offer general music with one class session per week for which students receive one half credit per semester. Music is also offered as a major with classes meeting five times a week. Five credits per year are given music major students. Music major courses cover history, theory, applied music, and music appreciation, taught in time blocks at the teacher's discretion. Art is also taught as a major on the same basis. Also, a humanities team-teaching program is offered.
>
> In addition to regular classwork, opportunities for student participation in band, choir, theater, are available, but only as extra-curricular activities.
>
> The arts programs are supportive of and integrated with work in the humanities and social studies on a limited basis except for a few teachers who request this type of service. There is little or no integration with the science programs.
>
> Complete facilities are needed for the various arts activities. Many students have requested piano and organ lessons. Special classrooms are needed to teach these instruments in groups. A small assembly room is needed for solo and ensemble performances. Such a room would be equipped with audio-visual machines and a television set.
>
> All teachers in the arts programs are specialists with master's degrees in their respective fields.
>
> At present the arts programs are blocked into the daily schedule just as all other disciplines are.
>
> None of the arts courses are accepted as advanced placement for college entrance. However, a student may qualify himself, especially in the applied arts, by passing an entrance examination. Pianists and other instrumentalists sometimes enter college with advanced ratings.
>
> All community resources are fully utilized as a part of the high school arts program.
>
> Our system has an extensive film library from which schools may borrow films as needed. Unfortunately, we have very little student production of films due to the cost involved.

Student progress is measured mainly on the basis of performance and interest shown in the various arts programs. Many students do not wish to be performers but prefer such courses for enrichment purposes. These students seem to rely on written examinations.

In our school the arts programs are in part a vocational sequence.

One of the most important behavioral outcomes of the programs, apart from the arts, is the apparent growth in social graces and a clearer conception of democratic principles. It is amazing how a group of students can learn to cooperate with each other and develop a mutual respect for expressed opinions.

The lack of sufficient funds, space, equipment, like the attitudes of too many school administrators, is a constant source of frustration.

We view the place of the arts as a most important one:

(a) In personal development -

Students seem to develop a type of refinement and sophistication which they probably would not acquire otherwise.

(b) As a means of communication -

One can learn about any people in the world from the study of their music and art.

(c) As a contribution to society or a culture pattern.

The Baltimore City College, which in reality is a special high school for the humanities, offers some interesting options in the arts. In the college preparatory elective program we find, at the tenth and eleventh grade levels, instrumental music, vocal music, art, drama, and creative writing, with a continuation of the art, music, or drama major in the twelfth grade. Art, drama, and music are also available in the noncollegiate section.

An encouraging feature to be noted in the Baltimore school situation is the cooperative planning for a new Paul Laurence Dunbar High School. A close contact with the community is envisaged at all stages of planning, development, and operation. The proposed list of courses, outlined in a descriptive brochure entitled People, Planning, and Community and edited by James Haywood Harrison, includes the following under the heading of Fine Arts:

> basic arts, advanced painting, sculpture design, basic theory instruction, basic theory voice, history of music (including jazz), humanities, music, crafts, commercial art, design, plastics. (page 8)

Moreover, at a later point,

> It is recommended that within the Dunbar High School Complex a program of Creative Cultural Arts be established for high school students and residents of the Dunbar Community. This facility would provide both educational and recreation outlets for students and community residents. This program if comprehensive enough could provide preliminary programs leading to occupational opportunities for students and a means of expression and leisure even if they do not pursue careers in the arts.
>
> The residents expressed their desires that the following areas be included in the center: music, drama, dance, crafts, and art.
>
> It should be understood that this facility would serve not only the high school students but also the general community for both educational and recreational needs. The residents in proposing this program insisted that the programs be broad in scope and that staff employed in these activities do not limit the interest of participants. (pages 17 and 18)

The proposals mentioned above will add new dimensions to Dunbar's work in the arts. The humanities programs there already embody interesting features. For example, the eleventh and twelfth grade course entitled Man and His Culture is presented by a team of four teachers from social studies, art, English, and "provides for large group instruction, small seminar classes, individual research projects, and individual creative projects," according to the descriptive proposal. Community resources are called upon throughout this elective two-semester course offering. One section of the program is devoted to a humanistic study of Black America and another to the culture of three cities--ancient Athens, Renaissance Florence, and modern Baltimore. In this course, as in the whole pattern of the humanities offered in the Baltimore schools, the emphasis is on the student's finding himself and seeing his relation to others like himself, though separated in space and time.

The following set of responses to the Director's April memorandum was sent in by Robert E. Boston, Assistant Superintendent of the Bloomfield Hills, Michigan, school district. The responses are based on the arts program in Lahser High School. (During his visit to Bloomfield Hills, the Director witnessed an inspiring high school awards ceremony in which the achievements of outstanding students in music were roundly applauded by the whole student body.)

Art

There are 140 students enrolled in Art classes. This is about 15% of the school enrollment. Each art course is taken for one credit and lasts one year.

The art programs (studio situations) are not supportive of or integrated with work in other areas in the formal sense. Some students do fulfill objectives in classes such as humanities, science, or social studies in an art medium, but up to this point this has been arranged on an individual basis.

The art facility includes some of the basic art tools with extensive provisions made for smithing, jewelry, and wood shop. We have a darkroom but equipment for this area has not yet been purchased.

The arts supervisor holds a BFA with a major in Industrial Design, Sculpture, and Photography.

Art studios are one hour in length and meet once every day.

Many of the students taking art at Lahser have or are taking outside art instruction from Bloomfield Art Association, Bloomfield Hills Recreation Department, and Cranbrook Institute. We have students who have exhibited at Detroit Institute of Arts (student shows), Bloomfield Art Association Gallery, and Oakland County Art Association.

Films and video tapes have been used widely in the area of humanities. Since there is only one art instructor at Lahser, his time has been devoted largely to studio work (basic art course). He has done much work in the area of slides and synchronized cassette recordings.

Except for a North Central Evaluation of the entire school, there have been no directed attempts to objectively evaluate the art program. Meaningful subjective evaluations have been made throughout the year by the instructor, the administration, and students. These evaluations indicate positive results.

There is a heavy emphasis on crafts.

Apart from the arts, improvement in intuitive problem solving is sought.

The most immediate block is that of having an art staff too small to run a totally successful art program. One instructor cannot possibly fulfill the wants and needs of a high school of 1080.

Music - Choir

One hundred forty two students are taking part in the choral program at Bloomfield Hills Lahser High School. Four students are working on an individualized study on music theory. The choirs are four in number:

Chorale - Select students by audition only - 35 voices - mixed choir.
Concert - Select choir by audition.
Varsity Girls Choir - Junior and senior girls.
Girls Glee - Sophomore girls only.

All choral groups are curricular. There are opportunities for solo and ensemble extracurricular participation on district, state, and local levels. The school annual musicale is an extracurricular choral activity.

A class in European Culture is related to other work in the humanities.

Large rehearsal rooms for choral music are available, together with practice rooms and a music record library. Practice rooms are rarely needed. Practice pianos and listening rooms are shared with the bands.

The music teachers have master's degrees in music.

Choral groups rehearse daily during regular class periods. Next year classes in Music Theory and Music Literature will be initiated for daily meetings.

Credit in choral music is not accepted for advance college placement. In the past, our students have placed well in auditions for special college performance groups.

Students are told of scheduled choral or music events and encouraged to attend. Attendance is on an individual basis only. Overture to Opera from Oakland University presents an annual assembly in which our students participate.

Access to films has not been possible. Video-tape is used only in the production of the school musicale.

Those who like singing and do it well will be given a chance in a new music program to learn sight reading and choral techniques.

The choral music program exists chiefly as an avocational experience. With the new addition of programs for 1970-71 the aim is to assist those who are considering music as a vocation.

A major block has been a shortage of funds for adequate choral library and music equipment. The interest of incoming sophomores is almost nil. Much recruiting must be done after students enter high school. The vocal department is hampered by a lack of practice facilities.

The administration is concerned about the place of music in the curriculum, which is generally viewed in the light of personal development and cultural social experience.

Music - Band

Approximately 19% of the student body is enrolled in the music program. The large majority enroll for three years and receive full credit each year.

The work includes:

Symphonic band - The study of music in large forms.
Concert band - A training organization to provide proficiency for a symphonic band.
Music theory - The study of intervals, scales, chords, part writing and ear training.
Music literature - A survey of the history of western music.

All performance and training ensembles are part of the regular school program. Solo and ensemble activities are extracurricular.

Music, as a medium of human expression, is incorporated into the humanities area. The thrust is on what music can tell us about man, as opposed to "how do I react to music," which is the concern of the applied music class.

The music staff includes two teachers with master's degrees in their subject and with long experience in their field.

Music classes appear on a school schedule, meeting the same amount of time as all other classes.

Students in music theory can receive one year of college credit in colleges that give placement examinations.

Community resources are used in the following ways:

adult residents are used in the Youth Symphony;
professional residents are used as advisers, guest artists and clinicians;
trips by music classes are taken to nearby locations of interest.

Although films are not extensively used or produced in the music classes, recordings are.

Internal and external forms of evaluation are utilized. External evaluation is in the form of contests and festivals where judges comment on groups and individuals. Internal evaluation consists of assessing student progress against prestated goals and criteria of achievement.

Although the music program is not considered preprofessional, it trains students who will enter music as their major field in college.

A major frustration is in the funding of musical instruction. The whole school system is experiencing economic austerity.

DIRECTOR'S NOTE: Two schools under the jurisdiction of the Archdiocese of Chicago are constituents of the ES '70 program. The ES '70 Coordinator for the schools, Miss Genie Pedersen, supplied the information and comments upon which the following report is based.

The following courses are offered at Loretto Academy, which has a student body of 250 black girls.

Art Fundamentals: a beginning art course in the creative experience dealing with color, value, mosaic, media, drawing and sketching, wire sculpture, construction, lettering, poster making, and collage.

Interior Design: a design course that has for its objective the beautification of Loretto Academy.

Drama: the ways of expressing oneself and of communicating with others through tone of voice, facial expression, and bodily movements are explored. Acting in plays, and original writing, are included.

Modern Dance: basic hand, arm, and leg movements are emphasized. Various stretches, walks, turns, slides, runs, etc., form course content.

Creative Writing: a noncredit course, culminating in the production of a literary publication at the end of the three-week period.

Art of Poetry: analyses of the poem as an art form lead to the discovery of types and styles of poetry; creative expression is fostered.

World Culture: the course deals with technological change (automation) and changes in art, music, literature, and political life.

Chorus: the chorus is open twice each week to interested students.

At Mt. Carmel High School, with a student body of 900 boys preparing for college, the following courses are offered.

Art Appreciation: the course covers drawing with pencil, charcoal, and oil crayons; paper and paper tape; 3-D-yarn and string, paper, and wire. Art history is taught through the use of slides.

Advanced Art: this course features advanced work in the media mentioned above. Greater use is made of community resources, such as the Art Institute, the Museum of Contemporary Art, and the Jack Denst Studio.

The English and theology departments at Mt. Carmel correlate their programs with art, music, films, and plays in the community and environs.

It must be admitted that both schools are greatly lacking in their fine arts offerings, although they are making steady improvement. For instance, prior to the second semester of last year Mt. Carmel had never offered an art course! Next year the art facilities will be enlarged, and a music teacher will be added to the staff. Loretto Academy also has been improving its fine arts offerings. Still, last year they had music and no art; this year they have art but no music!

DIRECTOR'S NOTE: By request, Donald Soderberg, who is Assistant Principal for Curriculum Development at Duluth Central High School, in Duluth, Minnesota, presented a special report emphasizing the use of film in the program of the school. In this he had the assistance of Leonard Golen (chairman, Cinematics-English), Ben Levine (art), Corrine Lauterbach (humanities), and Richard Roby (music).

Central High School, in Duluth, Minnesota, is one of the two secondary schools in the city to utilize individualized instruction and the only one to have a Cinematics-English program. It has the most comprehensive music program in the area and has well developed programs in art, humanities, and drama.

It is held that the study of the humanities, literature, poetry, music, art, philosophy, history, architecture, and dance makes us more human. Through such study we understand our fellow man better, have a deeper appreciation of the meaning of life, are able to make better individual decisions, have more insight into vocational choices, and develop a more aesthetic appreciation of the world around us. The arts aid in our search for who we are, what we are, and why we are here.

The aim of the program in the humanities at Central High School is to produce observable humane behavior in students. We hope to accomplish this by developing a program that will integrate the humanities with all curricular and extracurricular functions of the school. In our program, we emphasize perception, creativity, fluency, flexibility, originality, synthesizing, the use of tools and materials, and making, doing, producing, and performing art works.

The arts program at Central High School includes, for 1969-1970, a course in Cinematics and English, which is required for all tenth grade students. The processes of exploration and discovery are stressed in an effort to help participants develop realistic positive self concepts and goals. Communication is regarded as a primary ingredient of education, and in the Cinematics and English course all the basic structures of communication are studied. The class studies the film as a potent form of communication. The film is used as text rather than as an occasional interlude, in recognition of the fact that the film embraces all aspects of art, entertainment, industry, and the informational media.

An example of our successful use of the film was the school's experience with the feature film, Raisin in the Sun, a success attributable both to the quality of the film and to the learning activities in which the students participated. After the showing, the class took part in a mock court room hearing. The class was divided into groups: the Younger family, their attorneys and witnesses, and the Cliburne Park Improvement Association. The hearing was on an order to show cause why the Youngers should not be allowed to move into the previously all white neighborhood. The class was given three days to prepare for the hearing. The students threw themselves into their roles and did a great deal of research to present the respective cases of the interested groups. They applied to local realtors to discover and understand the conditions of segregation that militate against our understanding of what it means to be a black American. The hearing led to a discussion of the origins and validity of prejudices. The students expressed amazement at the way prejudices are spread and passed on from generation to generation.

All the school counselors, and occasionally the parents also, participated in all programs involving feature films or short subjects.

Although film is the basic "text" in the cinematics program, other media are used, among them video tapes, slide presentations, and records.

Methods of evaluation that have been used in the cinematics program include performance objectives, student-made films, and demonstrations. Student evaluations are also utilized.

In response to a demonstrated need, Len Golen, chairman of the English department and director of cinematics, has proposed the development of a regional media center. This center would serve more than 35 schools in the Duluth area. It would also carry on adult education. It is thought that such a center, among other services, would provide in-service education for teachers, a visual communication program, short films and documentaries and the renting of feature films on a long term basis, a place where publications would be available, and a laboratory for the demonstration of film-making procedures.

In the past two years, the art department of Central High School has recognized a change in the students. The needs of the students and the education offered them drifted further apart. Accordingly, this year we began to experiment with a new arts program for all students, one that will satisfy their needs of self-awareness and self-reliance. This program has grown in volume, variety, and enthusiasm. The program has dimensions for the future that we should like to explore to the fullest extent.

The philosophy of music education at Central High School is centered around the development of music appreciation, music skills, and the "fringe benefits" of participating in a good performing group. There are five scheduled large groups: a string orchestra, two bands, and two choirs. There are usually about 50 string players, 70 members in each band, and approximately 90 singers in each of the two choirs. The full symphony orchestra numbers about 75 and performs as a separate unit. For decades, music teaching in Duluth has been "individualized" in that each student is helped to develop his full potential by studying as an individual and in a small group, such as a woodwind quintet, a barbershop quartet, a string quartet. We find that as each student strives toward perfection, he develops a profound appreciation of excellent performance in others, together with a realization of the discipline required in any field to achieve success.

The humanities at Central High School include curricular units devoted in succession to the ancient world, the Renaissance, and the modern world. Throughout the major divisions attention is given to religion, architecture, philosophy, theater, painting, sculpture, music, and literature. Films are extensively used. Field trips to places of aesthetic interest are organized. The drama department produced the following plays during the 1969-1970 school year: Medea, by Sophocles, The Crucible, by Arthur Miller (both directed by a faculty member), and four one-act plays directed by students.

Duluth Central High School will be moving into a new building by the fall of 1971. The school will house 1500 students and is designed for a flexible schedule and the use of all forms of media. It will have an auditorium and other areas for large and small group presentations, and places for independent, individualized study. Along with the new building, a new curriculum is being developed. Although the planning for the new curriculum is well along, the character and extent of the arts program remain to be documented.

The Booker T. Washington High School of the Houston Independent School District in Houston, Texas, supplied the materials for responses to the April memorandum that were submitted by Arthur L. Pace, Assistant Director of Title I and Model Cities projects.

> Approximately 800 students take courses in (a) art appreciation and (b) the various arts media--music, dance, graphic and plastic arts. A total of not more than four units of credit in art and/or music may be offered for high school graduation.
>
> High school art courses are designed to help the student understand that the visual arts are manifestations of man's creative imagination. They are based on the belief that every individual can appreciate art and can develop his own unique talents to make a worthy contribution to the aesthetic growth. Seventh and eighth grade Art, Art I - IV and Commercial Art I and II are offered to students as they progress from grades seven through twelve.
>
> In addition to regular classwork there are opportunities for student participation in band, orchestra, and theater, viewed as extracurricular activities.
>
> To a lesser extent arts programs are supportive of or integrated with work in the humanities, science and social studies.
>
> Facilities available for the various arts activities include two standard classrooms that are equipped with hot and cold water, stainless steel sinks, storage cabinets and a firing kiln. However, expanded facilities for the accommodation of larger numbers of students are needed.
>
> Teachers of art classes are majors in art and at least minors in art. These teachers satisfy the credentials that are set forth by the Houston Independent School District.
>
> Art programs are scheduled for one hour per day, five days per week.
>
> High school arts courses are not accepted for advanced placement upon college entrance.
>
> Field trips to community resources are scheduled at least twice per year. These resources include museums, galleries, and concert halls.
>
> Student production of films in the arts program is restricted to classes in imaginative writing.
>
> Programs are usually evaluated through student art shows and participation in arts contests.
>
> The arts program is not vocational or pre-professional.

Behavioral outcomes desired from the arts program include these:

> (a) Recognition of the significance of art as a civilizing influence in the world and a visual communication of man's aspirations and achievements.
>
> (b) Identification and use of art principles as bases for working on assignments in design, painting, drawing, graphics and two- and three-dimensional constructions.
>
> (c) Evaluation of the quality of work in progress through group discussion, analysis, comparison, reference to the principles of design and a growing sense of intuitive judgment.
>
> (d) Exploration of community resources and opportunities in careers such as art teaching, painting, sculpture, architecture, industrial design, advertising art, interior decoration, fashion illustration, fashion design, stage craft, display and commercial art, and related fields.

> Efforts are made to stimulate interest in arts in education through art scholarship classes, school art clubs, and community service projects.

The Guide for Teaching Music in Houston's high schools reveals a rich offering. In the words of Ruth Red, Director of Music Education:

> Music education provides a vital ingredient to the ultimate aims of general education. In a well-planned curriculum, music is an important factor in achieving the desired total development of a student, contributing to this social, emotional, aesthetic, spiritual, and intellectual growth. . . . (In Houston) a sincere effort has been made to meet the needs of all students, those with little aptitude for music as well as those with special talent.

At the senior high school level we find General Music, which is an orientation course for all students. The Guide states that it

> implies interrelated activities that embrace many phases of music education. The teaching of these phases of music is approached through practical application to music literature and through a wide variety of music activities, such as singing, listening, playing instruments, engaging in creative and dramatic experiences, and studying music theory and music history. In actual practice, all activities of the course should constantly merge so that in a given class period many activities may be involved. It is to be remembered that the activities are a means to musical growth and understanding and not an end in themselves.

Indicative of the interest of the School District in further developing the arts is this quotation from a request for a government grant-in-aid for an innovative course in the humanities:

The purpose of the Humanities course is to make a comparative study, providing opportunities for examination of some of man's major ideas as revealed in literature, art, music and architecture; to expand the student's conceptual skills for making effective judgment on life's issues; to integrate the related arts as an area of training for the development of taste, sensitivity and critical judgment. This course will be composed of senior high school students from grades ten through twelve. Because this course will depart from the regular procedures of traditional English, art and music courses, the teachers and students must have available to them a variety of audio-visual aids, reading materials, and equipment for the development of creative projects. Such projects will stimulate interest and add relevancy to the course. The course will be developed from a thematic approach, with special emphasis on those areas of current teenage interest such as: reason and emotion, concepts of emotion, man and the state, concepts of equality, moral problems, concepts of happiness and human dignity.

Teachers in English, art and music will work together as a team. The students' schedules will be flexible.

DIRECTOR'S NOTE: The position of ES '70 Coordinator at Mamaroneck High School underwent a change during the year. The report that appears below is based upon information provided by the new Coordinator, Miss Jean Lauren, at the request of Assistant Superintendent Calvert E. Schlick, Jr.

The Community and the Schools

The Mamaroneck-Larchmont School District is located in Westchester County and is eight miles northeast of the New York City line. The school district is a typical suburban residential community, having an area of nine square miles, a population of 31,000, and a high proportion of executive and professional people in its working population.

Mamaroneck High School is a four-year public high school serving the Union Free School District No. 1 of the Town of Mamaroneck. The high school receives most of its students from a middle school including Grade 7 and Grade 8, which in turn is fed by four elementary schools K through Grade 6. For 1970-1971, the per pupil cost to the taxpayers is $1,790. The enrollment in the high school is 2,100. The staff of teachers and specialists in the high school totals 150.

Mamaroneck was organized on the "House Plan" system in 1968-1969. Each house is staffed by a principal and two guidance counselors under the general supervision of the high school principal. The 500 students in each house represent all four grades and a balanced cross section of the students--both boys and girls in grades 9 through 12. Mamaroneck is a comprehensive high school. Course offerings emphasize college preparatory subjects, with 82% of the 1970 graduates continuing their education in college or elsewhere, and 64% entering a four-year college. Sequential programs are available in the business, home economics, industrial arts, fine arts, and music departments. A work study program is also available. The National Association of Secondary School Principals form is used for preparing, maintaining, and communicating the total high school record of each student.

Ability groupings are attempted in most of the college preparatory areas. Unless otherwise designated, students will have followed the prescribed curriculum of the State Board of Regents. The special options are these:

> Advanced Placement courses planned for the superior learner. These normally follow the advanced placement curricula outlined by the College Entrance Examination Board. Courses are offered in English, French, Latin, mathematics, biology, and chemistry.
>
> An enriched or accelerated curriculum with content geared to the above-average learner.
>
> Content adjusted to the low-average learner.

Rank in class is computed at the end of the junior year, and a final rank at the end of the seventh semester. Rank is determined on the basis of all subjects given credit, except physical education, glee club, choir, band and orchestra, or religion. For the class of 1971, the median I.Q. is 117 on the California Test of Mental Maturity.

All the art and music courses offered at Mamaroneck High School are electives. Approximately 18% of the school population is enrolled in an arts program, and 17% in a music program. The course offerings cover two semesters, for the most part; they include the following:

- Studio in art
- Drawing and painting
- Design
- Ceramics
- Cinematography
- Serigraphy
- Graphic arts

- Music in contemporary life (music appreciation)
- Music theory 1
- Music theory 2
- Freshman choir (a mixed chorus)
- Concert choir
- Madrigal singers
- Applied music
- Stage band
- Symphony band
- Freshman band

Art is an integral part of the program in three courses: the Bible as living literature, English, film and fiction.

Members of the arts departments believe in the Learner Responsive Instruction System, which states that "Learning is an individual process. Different students approach the teaching-learning situation with different needs, goals, strengths, limits, and experiences." The teaching staff agrees with the philosophy of ES '70 that the "system be designed to develop learners who have the necessary skills and knowledge which prepare them to function as effective citizens in the social, political, economic, and artistic spheres of today's and tomorrow's world."

Some special offerings at Mamaroneck High School are listed below:

Cinematography. Experiments are designed to develop both awareness and the techniques of artistic visual and audio communication. The students make animated films, documentaries, propaganda-commercials, narratives, and design films--all with sound. Student viewings, museum showings, and festivals are held. Local film directors and producers and writers appear as guest lecturers.

Madrigal Singers. This is a vocal organization devoted to the study and performance of 16th and 17th century vocal chamber music. It is patterned after the madrigal singers of England, France, and Germany. Use is made of the harpsichord, recorders, and classical guitar. The group performs at school concerts as well as exchange programs and appears at special events and community service clubs.

Film and Fiction. This course is a survey of the dramatic method, beginning with Aristotle's *Poetics* and ending with modern film. The specific pieces analyzed include Sophocles' Oedipus Rex, Shakespeare's Hamlet (as a play and as a film), Chekhov's The Seagull, and plays by Beckett, Pinter, and Wesker.

The course in English referred to above is for all tenth-grade students. It covers film making, film viewing, and film appreciation, and draws upon art and music resources.

In the course on the Bible as living literature, much time is devoted to works of art that draw their inspiration from the Bible. Music, slides, and art books are used and discussed. Students individually analyze one large painting.

Other courses that correlate art forms with their subject matter are those in Afro-Asian cultures, European studies, drama, poetry, and British and Greek literature.

There are two vocationally oriented courses, namely, the one on serigraphy, which deals with the theoretical and practical aspects of silk screen printing, and the one on graphic arts, which is an exploratory course in letterpress printing, lithographic and stencil reproduction, photography, bookbinding, and intaglio.

Students in the arts programs have access to the vast New York City art centers: museums, galleries, concert halls, and theaters. Community museums and art galleries are also frequented.

The Mamaroneck High School course offerings are of such caliber that many of our students subsequently attend the finest art and music schools. It is estimated that 5% of the student body further their education by attending art schools and 8%, music schools.

In general Mamaroneck administrators and supervisors place a very high value on the arts curricula. They believe that the arts are essential to personal development, as a means of communication, and as a contribution to the varied, ever-changing culture throughout the world.

At the request of the Director, Mary Rae Josephson, who is the Dance Coordinator of the Minneapolis Public Schools and a member of the Curriculum Team, has submitted the following report in which most of the responses relate to North High School, an inner-city school in Minneapolis, and in particular to the dance as an art form.

I. The High School Curriculum in Arts Appreciation

No required or elective course in the arts at North High School is based on arts appreciation alone. Courses in music, theater, dance, film, and the visual arts require student involvement through expression in a medium. However, art appreciation is an integral part of most art expression courses.

Q. What are the indicated aims or goals?

The primary aim in arts appreciation is to use the creative works of recognized artists as illustrations of a particular technique, style, or thematic idea which can stimulate or reinforce a student's own efforts. A student's limited ability serves to give him a greater depth of understanding and appreciation of an artist's work.

Q. What is the experience or training of the teachers? Of the artist-teachers?

All teachers are certified by the State Department of Education and are teaching in their major field. Two of the five arts media teachers have achieved some success in their work and consider themselves artist-teachers. All artist-teachers are locally or nationally recognized in their field.

Q. What is the means of evaluation or assessment, for example in a feedback situation or through terminal measures of arts understanding? If tests are given are they local or national?

Students in dance classes are evaluated through class discussions, student criticism of peers' efforts, and written tests based on a knowledge of dance history, and dance performances on film. The tests, which are local, measure basic understanding of the dance as a craft and an art form.

A unique factor in promoting a general understanding of the dance among dance and nondance students has been the Minneapolis Public Schools' purchase of dance films in 1966. The original purchase of 19 films was made through federal financing. The films represented the best available in the areas of modern, ballet, ethnic, and experimental dance. The list has now grown to 27. The films are used by secondary teachers in physical education as a part of their dance unit, and by a number of art, music, drama, and film teachers. In addition, the films have been lent to a number of colleges and high schools in Minnesota. No study has been made of the value of such films in developing student appreciation for the dance, but the class response and the number of requests for the films attest to their appeal.

II. The High School Curriculum in Arts Expression

Q. What media or clusters are offered at the high school level (graphic and plastic arts; music; theater; dance; film; creative writing; a combination of media)?

All the media are offered under a coordinated city-wide program for the arts called the Minneapolis Urban Arts Program. There are individual school and community agency projects, representing each of the media, available to any secondary student. Most junior and senior high schools also provide classes in the arts. North High School offers courses in the graphic and plastic arts, music, and the dance. In 1971 the English department will offer elective courses in theater, creative writing, and film.

Q. What are aims in arts behavioral outcomes: In the student's personal growth? As an introduction to or intensification of arts appreciation? Toward general cultural communication, as in music?

The aim of dance as a craft is to increase movement range, flexibility, strength, and endurance; to improve rhythmic perception and the ability to combine movements into sequential phrases which are dynamic and personally rewarding; to acquire knowledge and movement experiences relating to technical dance terms and such factors in art as line, texture, focus, symmetry, and repetition. Dance as free expression calls for individual and group improvisations which stress awareness of body movement in space and sensitivity to others. Motivational ideas for such expression may come from music, sounds, group pulse, and an awareness of the body's senses. In dance as an art form students begin by exploring movement possibilities within a specified problem. Individual and group dance studies are undertaken which may evolve into final dance forms capable of projecting creative ideas or feelings. An appreciation factor is apparent when students assess their peers' efforts and apply the knowledge gained to their own dance efforts. General cultural communication takes place when dancers perform their works before student and public audiences.

Q. What courses are taught in a classroom or lecture-demonstration? What are the studio or shop experiences in the arts? What special methods are employed by the teachers, the artist-teachers, the artists (team teaching or tutorial work would be examples)? What use is made of community facilities in the arts; of other out-of-school arts experiences, such as drawing from nature?

All dance courses are taught in a gymnasium with the exception of film showings and appearances at lecture-demonstrations and professional performances. The dance course offerings at North High School include:

Sophomore girls: there is a 100% participation in an introductory unit of 15 lessons.

Junior girls: seventeen girls chose this nine-week daily elective course within the physical education requirement.

Fifteen girls chose a senior elective course. For the first time boys, four in number, enrolled in the class. It meets twice a week throughout the year and performs in the auditorium, at other schools, and in the community.

Dance composition is an evening class which meets one night a week for 20 weeks. The period of 2½ hours permits work in depth on dance composition.

There is team teaching and some exchange of classes in the arts at North High School. Film-making classes combined their efforts with the art and dance students. Theater and dance classes work closely together, with an exchange of teachers followed by group discussions. Two years ago a beginning art and a beginning dance class were combined for two weeks; using a common theme such as focus, tension or improvisation in music and line, a lesson was taught in one medium one day and a second the following day. All the 46 students enjoyed the experience and commented on their increased understanding of each other's art form.

Q. What methods of evaluation, assessment, or rating are utilized in the arts? For example, is there a pre-test, process, or post-test plan? Are there any objective measures appropriate for arts expression? Any external standards? Who carries out the evaluation plan? If the emphasis is on free self-expression through art, how do the teachers and supervisors judge the outcomes?

Students in the dance are not pre-tested. They are evaluated by the teacher in regard to their progress in dance technique (dance as a craft). Students and the teacher evaluate performers in problem-solving situations and in dance studies. When grading is necessary, four criteria are used: (1) Was the problem solved or the idea communicated; (2) Did the student utilize her technical skill to the best of her ability; (3) Were the movement phrases logical, dynamic and inventive; (4) Was the dance study pleasing and perhaps exciting to watch?

Q. What practical school problems are met with in initiating, developing and promoting an all-round arts program in the high school? For example, how are the arts courses and experiences fitted into the schedule of the day, the week, the year? What space and facilities are available to the arts in the high schools; what are the plans for the immediate future along this line?

North High School has problems that arise from a fixed hourly and daily program. This inflexibility limits the opportunities for team teaching, the time necessary to complete a specific project, and the sharing of experiences in arts media.

Q. What indications are there of the interest of students in some aspect of the high school arts program (a) as a form of general education and (b) as a start toward further involvement?

Indications of student interest in the dance are given by former students previously or presently enrolled in college. Reasons given for their continuing in the dance include:

- -For enjoyment.
- -To obtain an elective credit in a physical education that is satisfying and personally rewarding.
- -To participate in a performing dance group.
- -To work toward a college degree with a major or minor in dance.

Q. What is judged to be the proper role of the principals and other school executives in relation to the arts programs? What is the interplay with community leaders and agencies?

The following items represent a dance teacher's opinion on a proper division of labor among school and community leaders:

Principals: They should have a thorough understanding of the various arts curricula in their school. They should help to evaluate arts programs and to resolve differences if they exist. They should promote innovative programs and encourage community participation.

Counselors, assistant principals, and others: They should have knowledge of existing arts programs in the school and the school system.

All school executives, supported by the classroom teachers, should collaborate with community leaders and agencies.

The Minneapolis schools have taken a long step toward integration of the arts media, calling upon available local and national resources. Some recent illustrations of this trend follow:

The Minneapolis Urban Arts Program - a federally funded project through which high school students get instruction by professional artists.

The sponsorship by the schools and the Walker Art Center of three touring dance companies, with financial aid from the Minnesota Arts Council and the National Endowment for the Arts.

The Anna Sokolow Dance Program.

The Merce Cunningham Dance Company.

The Twin City Institute for Talented Youth. The objective of this summer program is to offer Minneapolis and St. Paul selected senior high students the best possible instruction.

A post-institute program to permit students to continue work in poetry, music, and the dance. This program has been funded for four summers by the Minneapolis and St. Paul Public School Systems, the State Department of Education and Title III, together with private donations.

A Poets in the Schools Program initiated four years ago through a grant from the American Academy of Poets and the National Endowment for the Arts, later augmented by the National Endowment for the Humanities and the Hill Foundation.

An Arts Intern Program of the Minneapolis Schools and the Walker Art Center, a project aided by a grant from the Rockefeller Foundation.

A program through which the Guthrie Theatre appoints students and teachers as interns. A Title III grant enables the Guthrie Theatre to bring students from seven counties to its performances.

Two separate reports were sent in from Monroe High School, in Monroe, Michigan. One on visual arts was submitted by Mrs. Wilma Price, and Mr. Pipho sent in one on music.

Visual Arts

Q. What is the percentage of students taking arts courses?

Art appreciation: nine percent to ten percent.

Approximately nine percent, one year, one unit; approximately one percent, two years, two credits.

Q. What are the opportunities for student participation, either as curricular or as extracurricular activity?

Volunteer assistance on theater sets. Some regular classwork, some extracurricular activity. In both respects, art credit is given.

Q. Do any arts programs integrate with work in other departments?

Rarely.

Q. What facilities are available and what facilities are needed for the various arts activities?

At present, one art room takes 185-190 students in five classes daily. In the fall of 1969, 80 requests for art classes were denied. Several second-year students were rejected because the classes were full. Through 1969-1970 perhaps another 50 or 60 or more students will have been denied entrance to art classes. There are many urgent requests by counselors for help for troubled boys and girls. Art therapy is freely offered by the art teacher, but there is no space, and only limited art media are available.

Urgently needed are an additional art room and a second art teacher, particularly in three-dimensional art forms. Some students have "two-dimensional" minds, others "three-dimensional." For the latter, the equipment is more expensive and therefore deleted.

Q. How are the arts programs fitted into the schedule?

One hour daily, five days per week. Students are always welcomed to work during study hall time.

Q. To what extent do you utilize community resources?

Toledo Museum of Art, if buses are allowed for transportation to this major art museum 20 miles away.

Exhibits at Monroe County Community College. Project Outreach exhibits are lent by the Detroit Museum of Art. Students must provide their own transportation to view these. Fewer than 20 avail themselves of this opportunity.

Monroe County Historical Museum is within walking distance of the high school and is thus available yearly.

Q. To what extent are films or the student production of films utilized?

An excellent film library is available through the Monroe County Library System. There was cooperation with Phase I English courses in a student film production.

Q. How are the programs evaluated?

There is a January Art Show and Sale to earn funds for art equipment, and there is a Craftsman's Fair in May at which the Kiwanis Club furnishes six trophies, highly prized by students. They also give ribbons for those deserving honorable mention, so that a total of 18 students is given recognition. Lastly, there is an art show that is judged by former art students of the high school.

Q. What behavioral outcomes, apart from the arts, are envisaged?

The teacher takes a great interest in art therapy. The classes are not structured. The teacher will accept any student, at any time during the semester, for any reason, when requested to do so by a counselor. The teacher is known for her acceptance of students, no matter what their needs or former training. Many "troubled kids" will report for art class only during the day. The teacher works closely with social workers, counselors, group therapy counselors, and probation counselors from the courts.

Q. In what areas do you meet major blocks or frustrations?

Only $650 is provided for 190 students for a year. Hence, we depend upon local business concerns, paper and cardboard companies and print shops, to keep the art classes going. We pack 38 students into an art room, patiently keeping eight or ten projects going simultaneously. The program is geared to students' needs.

We keep the students happy with the most primitive equipment, and we praise the student who creates beauty from basic media. We exhibit all art work that is an achievement of note for any given student, regardless of talent. There is a new art exhibit each week. We use art therapy as a counseling tool.

We keep on the alert for students who could do well later in college, and we use art as a tool for entrance to college, particularly our local community college.

Q. How do you and your associates view the place of the arts?

Our school executives have always shown empathy with our art program. Their attitude toward the teacher is "Art is your field; we have complete confidence in your judgment." The teacher has complete freedom to teach as she wishes. Also, the art teacher works as a "team teacher" rather than as a "critic teacher" with a young man from Eastern Michigan University. Fortunately, his particular interest is three-dimensional art, and he concurs in holding a nonstructured class.

Music

Q. What is the percentage of students taking music courses?

There are 79 students in the band and 325 students in the choir, representing a total of 404 students which is 23 percent of the enrollment.

Q. How is the program organized?

There are five periods a week for band, for orchestra, and for choir, for which full credit is given, unless music is taken as a substitute for physical education. There are opportunities for solo work and small ensemble work.

Q. What are the opportunities for student participation, either as curricular or as extracurricular activity?

Band, orchestra, and choir are elective credit curricular classes. There will be fewer periods in the day next year, so the opportunities will be lessened.

Q. Do any arts programs integrate with work in other departments?

None at the moment.

Q. What facilities are available and what facilities are needed for the various music activities?

At present the facilities are adequate.

Q. What is the training of the teachers?

All are specialists with degrees.

Q. How are the music programs fitted into the schedule?

They are contained in the regular schedule.

Q. Are music courses accepted for advanced college placement?

No courses of this type--theory, and the like--are offered now, except for skills acquired in performance techniques, which would show up in auditions. Five graduates of the band last year are now majoring in music in various universities; they were admitted upon audition.

Q. To what extent do you utilize community resources?

There are none of any significance available for music.

Q. To what extent are films utilized?

Some in music appreciation, mostly in vocal music.

Q. How are the programs evaluated?

In instrumental music a proficiency record is maintained on each individual to show technical progress. Levels of proficiency are required for membership in performing organizations at both junior and senior high school levels.

Q. Are the programs part of a vocational or preprofessional sequence?

They might be in part, but they are not designated for that purpose.

Q. What behavioral outcomes, apart from the arts, are envisaged?

We are training potential concert audiences through our system of encouraging music appreciation and performance in school and rewarding students for their efforts. We also acquaint the students with good literature, which is half the battle.

Q. In what areas do you meet major blocks or frustrations?

In funds, equipment, and scheduling.

Q. How do you and your associates view the place of the arts
(a) in personal development,
(b) as a means of communication,
(c) as a contribution to society or a culture pattern?

All three.

Although the schools of Newton, Massachusetts, were not among the ES '70 affiliates, Mr. Al Hurwitz, Coordinator of Arts for the Newton public schools and a member of the Curriculum Team of the Arts Curriculum Project, supplied the information that follows.

> There are over fourteen art courses offered in our high schools. They are as follows:
>
> Art Minor I, II, III - fewer periods a week, no homework
> Art Major I, II, III - more periods per week, homework, examinations, projects, etc.
>
> These are planned sequentially, with the Art Major III's offered a choice between traditional studio activities and a more contemporary course called "Light." A distinction between the two courses is as follows:
>
> Traditional - drawing, painting, design, print making, sculpture
> Light - light modulation, animation (hand and camera), still photography, photograms, slide tapes, handmade slides, etc.
>
> We also have General Crafts (wood, metal, fibre, clay) and special courses in Ceramics.
>
> In the historical/appreciation area we offer:
>
> Art History - a chronological approach
> Forms of Art - a thematic approach
> History of Illustration
>
> The course in Light has already been mentioned, and other courses which deal with media are Photography and The Film: Aesthetics and Practice. The film course is a team application which takes advantage of two kinds of expertise: the making of films and the appreciation of films. A similar approach is used in Advertising Design. This is also taught by an art teacher (for design awareness) and a vocational arts teacher (for skills in silk screening). There is also a course called Theatre Design and an invitational Advanced Studio for students who desire portfolio preparation for entrance to art schools.
>
> What may at first glance appear to be a proliferation of courses represents an attempt on our part to get at specific interests of students. This year we will go one step further in dividing the general studios (Art I, II, III) into semester topics of Painting, Sculpture, and Print Making.
>
> We have also gone into evening courses of a rather specialized nature. These are aimed at youngsters outside the normal run of art students and may draw from the community for instructors. Last year's course was a group project (12 students) which involved the preparation and assembling of some 400 slides set to sound and computerized for four carousel projectors. We used Carl Jung's

book, *Man and His Symbols*, as a focal point. Intermedia Corporation, of Cambridge, provided the hardware and guidance.

This year we will offer two evening courses for credit:

Artists and Studios - This is composed of visits to a dozen artists in the Boston area. An art teacher acts as scheduler and conducts a preliminary meeting to prepare the students for the visit.

Architecture: Aesthetics and Practice - This is a series of meetings with a number of local architects as well as some from the Boston Architectural Committee. It will involve lectures, on-site visits, and a design project.

Both schools plan for an extensive Spring Arts Festival which is planned by students and provides a showcase for original plays (student-directed), films, light shows, choreography, poetry readings, musical compositions, etc. The one at Newton South High runs a full week--day and evening--and includes a rock festival (naturally) of groups within the school.

In the Nova High School of Fort Lauderdale, Florida, learning proceeds through a series of individualized instructional packages. The student may follow these in any sequence so long as he completes the required 12 units for any section of the work.

These packages comprise the program in Art I: Drawing; Pastels; Crayon Painting; Oil Painting; Tempera; Sculpture; Print Making; Construction Design; Collage; Welded Steel; Film Making; Photography; Stage Set Design; Pottery; Glazes.

In Art II we find packages for Realism; Impressionism; Expressionism; Cubism; Surrealism; Abstract; Nonobjective, original "ism"; the Renaissance.

In these areas, as in the performing arts, down-to-earth teaching guides have been prepared.

George H. Love, ES '70 Coordinator for the school district of Philadelphia, Pennsylvania, wrote, "Our ES '70 school is under construction and will not be ready for occupancy until September, 1971. However, I shall attempt to answer the questions you raised as if the school were presently in operation."

> The maximum enrollment for the high school will be 2500. Every student will study art appreciation, various arts media, choral and instrumental music, graphics, performing arts and imaginative writing. Our curriculum will be interdisciplinary and will be based upon performance objectives. The length of time a student will be involved will depend upon his achievement of the objectives and his depth of interest in the different areas.
>
> The content of the arts curriculum will be those areas mentioned above. The students will have learning packets with objectives that will take them into the arts laboratory, the crafts laboratory and the instrumental music room.
>
> There will be a band, an orchestra, theater, etc. Participation will be one of the objectives.
>
> We hope that the arts programs will be fully integrated with the work in other curricular areas. For example, pitch and tone quality could be taught in the science laboratory, using actual musical instruments.
>
> We have an arts laboratory and an arts and crafts room. We have music rooms (instrumental and choral) and we have an auditorium that can be subdivided into four small theaters.
>
> We shall have an ongoing staff development program that will enable teachers to know some additional subject areas besides their major specialty. We are planning to have outstanding artists involved in our school.
>
> The students are required to spend at least five hours per week engaged in activities in the arts areas. However, the student must plan his own time schedule.
>
> To my knowledge, none of the arts courses are offered or accepted as advanced placement for college entrance.
>
> We are planning to involve actively the University Museum, the Moore Institute of Art, the Franklin Institute of Science, and the Philadelphia Civic Center in our curriculum. Persons from those institutions are involved in our planning.
>
> We shall have students involved in film production. We developed such a group during last year's summer workshop. Since we are using the multimedia approach, we are hoping that most of the students will be utilizing films, film loops, and film strips.

When the teacher administers a test and scores the results, the student will be notified that he has, or has not, achieved the objective. Achievement means that he can progress to the next learning packet.

In our high school, the arts programs will be a part of the interdisciplinary curriculum.

The appreciation of music and art and of one's fellow man will be desirable behavioral outcomes. The ability to draw, paint, compose and perform music is envisaged.

The major areas of frustration involve funding. In view of the type of curriculum we shall have, we do not anticipate any additional block.

We believe that the arts program should be a part of each student's background and that the high school should provide the atmosphere for its development. The importance of art in the culture and society is evidenced by our museums and great books. We have not nurtured talent in the past and have relegated the arts to "minor" programs for most of the students. We should now change the designation of courses as "major" or "minor" and proceed with the task of helping children develop along cultural lines as well as the cognitive and social.

The report that follows was submitted by Mrs. Roberta Caughlan, a member of the Curriculum Team of the Arts Curriculum Project and at the time Acting Supervisor of Art for the Portland, Oregon, Public Schools. Under a recent reorganization plan, all special subject departments are to be eliminated, and each of three subsidiary school districts will develop individual curricula. A description of the new offerings across all the arts, together with relevant curricula and evaluative data, is not available at this writing.

General Goals of the Art Department of the Portland Public Schools

To enrich individual awareness and understanding of the world of nature by deepening a sensitivity toward beauty in surroundings and environment.

To give opportunities for each individual to build in his unique way through inquiry and problem-solving.

To expand knowledge of our heritage by relating its influence to the cultural opportunities of a changing contemporary world.

To increase awareness of the world of design and color.

To help each individual become a valued consumer by better judging the selection of the commodities he buys.

To acquaint each individual with a rich and satisfactory maximum experience in creative art activities and materials.

To encourage in the students a sense of harmony and arrangement through classroom activities and atmosphere.

Art Appreciation Courses

Understanding Art

The course is designed to give serious-minded students an understanding of excellent works of art, both past and present. The ultimate purpose of the course is to help students learn how to look, to search for meaning, to evaluate works of art, and to understand the people who have created them.

The course covers the following units: Introductory, Graphics, Painting, Sculpture, Architecture, and Art in the Community. Units are divided into topics for one-week study. A two-volume publication contains the manuscripts of the eighteen programs, which are made up of colored slides and narrative tape recordings, each introducing the topic for the week.

The following basic objectives of the Understanding of Art program have been formulated:

To present a basis for analyzing and understanding works of art.

To present great artists and works of art to the student.

To clarify and understand techniques, style, form meaning, and symbolic or iconographic meaning.

To make specific reference to original art works of merit in the community.

To indicate ways of learning about works of art.

To study the works of artists working in the community.

To instill respect for works of art and to emphasize the need for taking care of them.

To encourage collecting in the home, school, and community.

To bring about an awareness of the relation between the so-called minor arts and the fine arts.

To develop an art vocabulary.

Eco-Aesthetics

A continuum developed for the purpose of learning to see relates percepts to concepts and design as an art form to design as a social tool. It deals with the critical area of environment within the framework of developmental study from kindergarten through grade twelve.

Most of us have looked at our world for many years in a mechanical or utilitarian way, remembering buildings for landmark or directional purposes, streets for getting us from one place to another quickly, buildings as functional units for certain activities, trees as shade-havens, space as an answer to frantic parking needs. The time may have come to consciously re-train our vision. While appreciating the need for the functional aspects of our world, we must also take time to become conscious of the choices we have to make immediately in order to call a halt to the visual pollution which has beset our society.

By working consciously with the elements of design as they are related to the environment and to the variety of people living and working in the environment, the student should become better equipped visually to tackle environmental problems. This transference of art principles to the world in which we live has not been effectively handled in the past, or we would not have the visual squalor we have today.

It is imperative that art educators become enthusiastic about this ecological view of art, discard some of the formerly held selfish art pleasures, work with scientists, sociologists, architects--anyone who can help them and their students become better informed, more perceptive citizens. This viewpoint must not be narrow in any sense but must explore the visual condition of the various theaters of human activities.

Once the student feels the relationship between his art and the world he lives in, he will become a truly involved art student who is also totally involved with society. The current generation of young people may well be the most receptive to involvement of this type we have ever had.

The problem to which we now address ourselves is the completion of materials and the conducting of a comprehensive teacher training program so that all children at all grade levels in all schools can become the recipients of experiences designed to develop perceptual skills and analytical aesthetic judgments.

Man - Art - Society: An exploration of the cultural past of mankind through the looking glass of Man's arts

Instead of the usual emphasis given the arts of Western culture, this course will examine equally the arts of the many diverse cultures, both past and present, of this earth.

Rather than the historical perspective of a time-line approach, cultural anthropology will provide the backbone of the course. Stress will be given to the artistic heritage of all races, of all cultures, in short of all men not merely the "civilized" ones.

Bypassing the standard art history lecture-slide technique, this course will feature visiting speakers, films, slides, records, tapes, and maps.

This course will stress Discovery Learning. There will be many student projects involving kinetic action.

It is hoped that students may see the customs, habits, and attitudes of each examined culture reflected in the arts of that culture.

The main purpose of this course is to develop awareness to the uniqueness of Man and the similarities of men. Art provides the mirror.

Course Objectives:

To show through looking at many differing cultures in time and space that Western Civilization alone does not contain the only "eternal truths" for mankind.

To show how the concept of what is art differs from culture to culture and time to time and to explore the many reasons why "Man Creates."

To examine the science of anthropology and appreciate its unique contributions to the understanding of man and society.

To develop and begin to question concepts of "superior-inferior" as applied to man and to begin to acquire a non-judgmental attitude toward all cultures.

To understand oneself better by understanding others more.

Course Direction:

To combine the anthropological and historical knowledge of a culture with its visual products and artifacts, especially its art objects. Art will be used as a mirror to show how and why cultures differ--and are alike.

To stimulate the student's natural curiosity about others and use that force for learning more about himself. This course is specifically planned as a "Discovery Action" course rather than a lecture-body of knowledge course.

Course Content:

A. Beginning Man
    1. Geologic Time
    2. The Creation of Man
    3. The Evolution of Man
    4. The Races of Man
    5. Ethnocentric Man
    6. The Cultures of Man

B. Prehistoric Man
    1. Cradles of Civilization
    2. Steps of Civilization
    3. The Beginning of Writing

C. Eastern Historic Man
    1. Chinese Man
    2. Indian Man
    3. Indochinese and East Indian Man
    4. Pacific Islands Man
    5. African Man
    6. Northern Eastern Man

D. Western Historic Man
    1. Babylonian-Assyrian Man
    2. Egyptian Man
    3. Phoenician Man
    4. Greek Man
    5. Roman Man
    6. Early Christian Man
    7. Renaissance Man
    8. Age of Science Man
    9. New World Man

DIRECTOR'S NOTE: At our request, Mrs. Barbara Holmberg, of Adams High School, Portland, has given this account of her experience in teaching the first class to take the 'Man--Art--Society' course:

"The first three weeks were devoted to exploring the philosophy of creativity, why man creates, the creative process itself, and the creative individual in society. This culminated in each student's sharing a personal creation with the class. The scope of creativity presented was staggering, but even more remarkable was the rapport that developed as each student shared a bit of his soul (what I feel creativity is all about). Even more touching was the beautifully sensitive response the class returned to each sharer. I have never seen a group feeling more quickly nor deeply develop in a class.

"We are moving slowly into the program I outlined this summer. Slowly because their curiosity leads us into areas not originally planned. The students are literally fleshing out the skeletal bones. I feel less like a teacher and more like a student-guide.

"We recently finished geologic time. In the first portion of this we saw a science film on the universe, went on a field trip to a planetarium, read and discussed poetry inspired by the universe, examined Van Gogh's painting 'Starry Night,' created a dance describing the movement of the spiral galaxies, and worked up a dramatization of a solar eclipse as seen by the ancient Chinese. The arts (poetry, dance, painting, folk legends, music) were all used as a means of perceiving how man relates to his universe."

Afro-American Art

This course provides a history and appreciation of the work of Afro-American artists. It is designed to increase awareness and understanding of ethnic cultures.

Goals:

To arouse and preserve interest in black art and artist through significant information and experiences.

To enable students to develop ability to recognize art and understand meaning and value in a work of art.

To enable students to recognize the existence and usefulness of art politically and socially.

To discover the many ways in which a sense of identity is being brought through art to the black community and the world.

Objectives:

To develop increased understanding of the black problem and its impact on the black revolution in art.

To develop the ability to analyze and evaluate works of art intellectually.

To develop the ability to use art experiences as instruments for personal expression and better socialization.

To develop a greater sensitivity toward black people and their contributions and importance in art.

Course Content:

A. Orientation - African Art
   1. Ancient and Primitive Africa and Its Art History
   2. Stylization and Naturalistic Techniques and Materials Used in African Art
   3. Ethnology of the Individual Tribe, Its Customs, Myths, and Folklore
   4. Comparative Study of Content, Expression, and Identification of Various Tribal Art Work

B. Black Art and Artists in America
   1. Social Isolation
   2. Search for Identity
   3. Contributions
   4. Cultural Roots
   5. Training

C. Comparative Study of American Black Art and African Tribal Art
   1. Aesthetic Approach
   2. Occupational Approach
   3. Domestic Approach
   4. Religious Approach
   5. Technique Approach

D. Technique Approach
   1. Additive and Subtractive Sculpture
   2. Batiking and Tie Dyeing
   3. Printing and Drawing
   4. Painting

E. Black Art and the Black Movement
   1. Freedom and Art
   2. Mulattoes and Their Art
   3. Depression Artists
   4. Identification with the Ghetto
   5. Attempts to Convey Social, Economic and Political Isolation

F. Black Folk Art vs. American Folk Art
    1. Religion and Folk Art
    2. Environmental Differences
    3. Craftsman vs. Artist
    4. Ancestoral Influences

G. Black Environmental Art
    1. Thumbnail Sketches of Ideas and Possibilities for a Work of Art Reflecting the Black Environment
    2. Sketches from Life
    3. Class Criticism and Finishing Details
    4. Scrapbook Relating to the Life and Works of the Black Artist and His Environmental Influence

H. African Art's Influence on Modern Art
    1. The Influence of African Sculpture upon Pre-Cubist and Cubist Movement
    2. Research Work: Artists Influenced by African Sculpture
    3. Experimenting with Various Types of Modern Art
    4. Comparing Modern Art Techniques with Those of African Art

I. Evaluating African and Black Art
    1. Evaluating Black Art that Conveys Significant Meaning
    2. Critiques of Revolutionary Black Art
    3. Evaluation and Discussion of Achievements in Black Art

Consumer Design

Basis of the course:

Leading art educators have long recognized the need for art experiences that will develop and maintain desirable discrimination exercised by consumers when choosing items for use in the course of their daily living. According to Conant and Randall, consumer art courses should be made available to all students in secondary school. Combining both study and practice, such courses should relate to activities that will develop the individual's ability to use art in everyday life.(1)

> "Actually, art in most civilizations, including our own, enters into our sensitive choices, decisions, and performances found in every aspect of daily living. It is involved in buying a hat or a shirt, arranging a table setting, and planning a window box for flowers."(2)

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1. Howard Conant and Arne Randall, Art in Education, Peoria, Ill.: Charles A. Bennett, 1959, p. 314.

2. Ralph L. Wickiser, An Introduction to Art Education, Yonkers, N.Y.: World Book, 1957. Cited at p. 9 as from "Art in the Lives of Florida Children," Bulletin No. 37, January 1950, p. 1.

> "The person who says that he is not really concerned with art because he never intends to paint a picture or make a hat, a dress, or a table, is sure, at some time or other, to select such things and perhaps help someone else select them; and, what is more, after he has purchased them, he must relate them to objects already in his possession."(3)

An art course in consumer design must, then, make the student aware that he does make choices based upon an artistic or aesthetic sense as well as upon a purely functional purpose.

The scope of the course:

This course is purposely designed with a maximum degree of flexibility in order that it can be adapted for use as a smaller unit within a larger course, used as a complete semester or year course, or used as the basis for a total art program. Using the principles of design as a foundation, the course offers the teacher alternatives regarding approaches to it. For example, if the teacher is more effective in using a group method of instruction with all students working on the same assignment at the same time, or if the teacher is more inclined toward packaged learning, or if the teacher likes to individualize even more, allowing students to choose their own projects and media, this course is planned to meet the needs of each alternative.

The outcome of the course:

Obviously, the primary outcome of this course should be a more sensitive awareness on the part of the student of the functional and decorative design of those things that he obtains or comes in contact with in the course of day-to-day living. And, secondly, the awareness should lead to a more discriminating taste, based upon knowledge and experience in good design, on the part of the student in the selections or decisions that he makes.

Community Cooperative Programs

In addition to the classes offered in the high school curriculum two outstanding offerings have been made available through the efforts of the Portland Art Museum and the Contemporary Craft Gallery. Each is designed to bring art to the students, not solely the art major, but all students who wish to avail themselves of the opportunity.

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3. Harriet and Vetta Goldstein, Art in Everyday Life, 4th edition. New York: The Macmillan Company, 1953. p. 4.

The Portland Art Museum in cooperation with the Portland Public Schools Art Department has developed a fine docent program whereby carefully planned illustrated presentations are made by trained volunteers. This program is designed for elementary schools on a request basis.

A second program is being developed through the Contemporary Craft Gallery and the Portland Public Schools Art Department. This effort is planned to take artists to the high schools on a day or half-day basis for demonstrations and chats. An exhibit of fine examples of art work will be shown for a full week during the time of the artist visitation.

In each case it is hoped that exposure will increase interest and awareness. Appreciation of creative work is the natural result to be expected.

Art and Artists in Portland

This course is designed as a staff-development course for teachers at the present time. It is hoped that a similar course will be developed for high school students on an extended day basis. Ten studio visitations comprise the course. The participants are able to see the artist at work and learn something of him as a person as well as an artist. As a staff development course this has been extremely popular. It is assumed that students will respond with similar enthusiasm.

Artist-in-Residence

Adams High School was fortunate in being given the opportunity of having an artist-in-residence for the 1970-1971 school year. This program is in the formative stage and not ready for description. The desire of all personnel involved thus far is that this experience become a rich and rewarding one for artist, students, and interested members of the community.

Arts Expression Courses

Art General (Basic) - (Survey)

Provides a broad exploratory beginning program in art which will meet the needs and interests of students. The course will enable them to discover and analyze the principles of art through creative experiences in the general and constructive arts.

Art General (Advanced) - (Seminar)

Emphasizes drawing, painting, and printmaking by offering students an opportunity to explore and relate more thoroughly the elements and principles of design and composition. Experiences are offered in a wide range of techniques and art media.

Art Design

Includes a study of the elements and principles of design and the application of these elements to general, dress, interior, architectural, and industrial design.

Art Photography

Covers the basics of the camera, exposure, developing, enlarging, and lighting techniques. Emphasis is placed on composition and design as they relate to photography. Students are encouraged to be aware of the unusual as well as the usual by experimenting with new and dramatic ways of photographing.

Art Metal (Jewelry and Sculpture)

Is concerned with the development and application of creative design to metal. Related processes are introduced: jewelry, stone setting, raising, casting, and metal sculpture. Proficiency and skill in the use of tools, materials, and equipment are stressed.

Art Crafts (General) - (Ceramics - Weaving)

Offers experiences in ceramics, mosaic, sculpture, weaving, block printing, silk-screening, stenciling, and constructions. The program emphasizes creative expression, design, and technical skill.

Art Commercial

Provides opportunity to learn the skill of brush and pen lettering and to study the fundamentals of poster design, packaging, and illustration. Emphasis is placed on contemporary design through individual research.

Art Staff

Is designed for students with ability in general and commercial art. Selected students are offered practical experiences by designing instructional and exhibit materials for school activities.

Art Lettering

Offers instruction in lettering and calligraphy related to commercial and personal use.

"Project Discovery" of the Trinity Square Repertory Company, of Providence, Rhode Island, is, as their Director has described it:

> A program under which senior high school students in the State of Rhode Island see--as part of their curriculum--up to four different plays of importance in dramatic literature performed during the school year by a professional theatre group, The Trinity Square Repertory Company, under the artistic leadership of Adrian Hall and the education direction of Richard Cumming.

Beginning as a federally supported program in 1965, it was generously financed for three years. The Repertory Company consisted of professional actors, directors, designers, and managers organized on a non-profit basis. The plays produced proved attractive especially to young people.

For the year 1969, following the termination of the federal grants, Mr. Hall, the Artistic Director, reports:

> Project Discovery is now in its fourth year and first post-federal-grant period. As a result of the efforts of several community persons, certain school districts appropriated funds, others requested city grants, some decided to charge the students on an individual basis for admission to regularly scheduled performances of Trinity Square productions. The theatre has attempted to schedule three performances a week of each of its productions within the normal school day. At the beginning of the season, all Rhode Island schools received schedules. Bookings are handled by a part-time secretary whose salary is paid from an administrative grant from the Governor. The Governor's grant also pays the salaries of the director of educational services, his assistant, and the materials which are researched, written, printed, and dispersed by Mr. Cumming to all participating schools. It also covers expenses for in-school visits by actors and a Saturday morning workshop for approximately 300 students. Participation in the workshop is voluntary and no credit or assignments are given. The actors give classes, and lectures are arranged according to the availability of authors, designers, and critics in the area.

Adrian Hall and his associates stress the value of the theater experience for students and young audiences. By 1969 the total student attendance at Repertory Theatre productions reached a total of 350,000; thus "these students can claim a dimension in their education that has been denied to most American students." Mr. Hall provides a rationale for his work in these remarks:

> A theatre must be established with its own identity before it can undertake a program such as the Educational Laboratory Theatre Project. The establishment of a professional theatre in a hostile environment (any large city in the United States) is so staggeringly difficult that one can only address oneself to survival FIRST.

> Exposure to the world's great literature is at the heart of this program; the theatre experience and the literary experience are not the same thing.
>
> If the basic philosophies of education and theatre are at war, then how can the performing arts ever be included in the curriculum, and yet don't we want the same thing--to be penetrated through a new experience and thereby changed, enlightened?

Adrian Hall feels that Rhode Island educators have been "sympathetic and understanding," but he holds firmly to the conviction that theater people must choose the plays and be responsible for all that is educational within their sphere of professional competence.

In July 1970 the National Endowment for the Arts announced a grant of $350,000 to the Rhode Island Arts Council,over a three-year period, to assist in placing artists in the schools. The media of the visual, literary, and dramatic arts are included, together with music and the dance. The actual distribution of these new funds is now a matter of choice in the State Council in the Arts. The main responsibility for these decisions lies with Arthur Custer, Director of the Arts in Education Project, Rhode Island State Council on the Arts.

A report sent in by Mrs. Lucille Santos, Assistant Superintendent of Secondary Education in the Edgewood School District in San Antonio, Texas, included contributions from certain other school officers. These contributions follow the report.

> Art appreciation is continuous throughout each art course, which includes fine art, graphic, and plastic art.
>
> In addition to regular classwork, there is continuous encouragement to participate in city, state, and national poster contests. Local art exhibits are regularly provided for displaying pupils' work.
>
> The art courses are completely integrated with language study and the programs in science, social studies, and the humanities.
>
> The facilities at each school include a medium-sized or large room. Lighting is inadequate in some cases. Cabinet and storage space is needed for materials, unfinished projects, and paintings.
>
> All our art teachers are art majors. The supervisor is a commercial artist with a major in education and a minor in art.
>
> Art students have one period of art daily, five days a week.
>
> High school art courses are not accepted as advanced placement for college entrance.
>
> The resources of community galleries and museums are utilized in art classes. We provide bus transportation for field trips to the various museums, art exhibits, and demonstrations of various art media.
>
> The art department has acquired several art films and a small collection of slides. The Witte Museum has an extensive slide collection which is available upon request. The San Antonio Library also has films which we rent throughout the school year. As the district has one high school with a TV production studio, art students take some more work there.
>
> The art program is evaluated by student performance and production, as well as by behavior and the response to art forms in everyday environment. Clothing, furniture at home, photography, commercial art, and architecture are also given attention.
>
> A student who puts effort into his work and really tries passes the course. Behavior which may result from the work in an art class can often be "measured" by a student's bulletin board arrangement or his selection and combination of colors in dress.
>
> When students make still-life arrangements, they must defend their critical opinions of the exhibit and the combination of art pieces. When they have become "arrangement conscious," one can say they are making progress.

> In our high school arts programs the work is both pre-vocational and pre-professional. It is a foundation for fine art, applied art, or industrial design.
>
> Apart from the arts, the behavioral outcome envisaged is a greater sensitivity to beauty in the immediate environment and personal life of the student. It is hoped that having participated in many art experiences, the student will have the confidence and initiative to correct unsightly and drab surroundings in which for economic reasons he may find himself. Another result sought is the improvement of the student's self-image.
>
> Some areas that block or hinder the art education program are these:
>
> > A shortage of funds.
> > A shortage of storage space and facilities.
> > Too short a time per period. The periods should be for one and one-half hours or two hours twice a week, rather than five 50-minute periods as at present.
> > Students uninterested in art are sometimes scheduled for art classes; this leads to crowded conditions and disciplinary problems.
> > The attitudes of some school executives are negative toward arts programs.
>
> We view the offering of an array of the arts as very important in:
>
> > Personal development.
> > As a means of communication.
> > As offering a variety of channels through which students may find a creative outlet, thereby contributing to society and the cultural pattern of the community.

An interesting feature of the San Antonio plan is the utilization of instructional television at all grade levels. The TV series entitled A History of Mexico is illustrative. In the words of the instructor, I. R. Neely:

> The history and origin of the Mexican people is a study too often overlooked within our secondary schools, as well as our colleges and universities. No culture or civilization played a more important role in the historical development of the western hemisphere.

The 15 presentations for the school year cover these topics: The Maya Civilization; The Aztec Civilization; The Toltec Civilization; The Discovery of Mexico by Spain; Hernando Cortés and the Conquest of Mexico; Exploration -- Cabeza de Vaca; Exploration - Vásquez de Coronado; Exploration - Bartolomé de las Casas; Colonial Administration; Colonial Economic System; Colonial Society; Colonial Literature and the Arts; The Independence of Mexico; Benito Juárez - Age of Liberalism; The Mexican Revolution. The place of the arts is well brought out, especially for the ancient culture periods.

The supervisor of the Edgewood Art Department, Mrs. Isabel de la Garza, describes some innovations in the high school offerings during 1969-70:

> The introductory work gives an overview of the many aspects and expressions of art in the students' immediate surroundings. Then there is a tracing-back to the origin and history of these art forms so that students may get an appreciation of the achievements of their ancestors.
>
> Because of the predominance of Mexican-American students in the classes, pre-Columbian art was chosen for the graphics unit. The focus of the work is to give the students an understanding of what was achieved in ancient times and how it has been projected to the present. Such an understanding would give them a better self-image.
>
> A branching from graphic arts into a weaving unit is planned including the study and gathering of fibers of different kinds, source and production of dyes and finally processing the work into samples of hand weaving. Ingenuity in the use of different colors is to be introduced.
>
> Slides, films, projectors, and books will be utilized and there will be field trips to the Mexican Pavilion on the Hemisfair grounds. Replicas and authentic artifacts will be examined on every possible occasion.
>
> Among student activities is the requiring of drawing to be made from memory, showing the characteristics of different arts in the pre-Columbian period. Classes will carry on work in all four aspects of the graphics: woodcut (relief), serigraphy (silkscreen), planographic (lithograph), and intaglio (etching).
>
> Art appreciation is carried throughout the course; it cannot be separated from the projects continuously in process. In Mexico, as in other countries of Latin America, art is an integral part of everyday living: kitchen utensils, weaving, basketry, furniture, ceramics, mosaics, murals, and architecture are indigenous forms of arts expression.
>
> A successful implementation of "Innovations in Secondary Art Classes" will develop a better understanding by the student of his own cultural heritage and its contribution to life today. In this way, it is hoped that students will grow in their appreciation of the complex cultures to be found throughout the world.

The city of San Antonio is indebted to Our Lady of the Lake College for educational leadership along many lines. A new proposal prepared by Sister Ethel Marie Corne is indicative of the College's forward look in the arts. To quote briefly:

> These facilities are to be based on a program that will complement and supplement the arts programs of the other institutions of higher education in the metropolitan area, so that it will not duplicate or compete with the several other excellent programs now in existence. The aim will be to develop among other things a consortium arrangement for the total arts and arts educational program among all the institutions.

This comprehensive plan envisages a close cooperation with the schools and other cultural resources in San Antonio. Inevitably there would be interchanges in the arts at all age levels, to the advantage of the community as a whole.

Mr. Thomas Dietz, ES '70 Coordinator for the school district of Willingboro, New Jersey, attended an early conference with the Superintendent of Schools of the district, the Director of the Arts Curriculum Project, and others, at which the characteristics of the Willingboro community were outlined. Also, a report was sent in by George M. Adams, Art Chairman of the John F. Kennedy High School at Willingboro.

Willingboro is a very special community. Its school district enrolls 14,000 students in a total population of 50,000. It is a new Levittown community started in 1958, which accounts for the high percentage of school-age children. There is no segregation, no ghetto section. All the homes are owned, although they are at various cost levels. There is a city manager under a mayor.

The schools use much modern equipment. There is a relationship with Rutgers along certain lines of common interest. Since there are very few artistic or recreational facilities in Levittown, the schools do almost everything. They maintain recreational evening, weekend, and summer programs. There is a swimming pool for each school. At the present time a substantial number of the high school graduates--over 50%--go on to college.

The responses that follow are based only on the high school arts offerings:

> There are 282 students presently enrolled in one of the art subjects. This figure is roughly 12% of the total senior high school population. Art is an elective subject at this level. The art department houses these students in two rooms, with three art teachers alternating from room to room. In art 1, 2, 3, and 4, a student spends five 42-minute periods a week doing studio work and receives 2½ credits. It is a full year subject. At the art 4 Major level (presently enrolling 12 students) the student spends 10 double periods per week in art and receives five full credits.
>
> The basic content of the art curricula is centered in creative art work. For Art 1 the year is split into three areas of work: (a) drawing and painting; (b) ceramics; (c) design. In Art 2: (a) drawing and painting; (b) sculpture; (c) graphic design. In Art 3: (a) drawing and painting; (b) sculpture; (c) design. In each of these twelve-week areas there is a wide coverage. Art history is interspersed throughout the individual lessons and is geared to the media being explored.
>
> A student may participate in set design and construction for student plays, an art festival at the end of the year, and an art club.
>
> The present art facilities at the John F. Kennedy High School are small and limited in scope. They are utilized at peak capacity at the present time. A third art room and a dark room will be called for as the student population grows.

The three art teachers presently employed in the high school are fully qualified to teach art. Two are graduates of the Philadelphia College of Art, the other of Montclair State College with a major in art education. The department chairman holds two masters degrees, one in art, one in curriculum development and supervision.

Art classes function throughout the entire day, every school day.

There are no advanced placement courses in art.

The galleries of Philadelphia and New York are visited every year. Student art work is displayed at the community plaza and library throughout the year.

A letter grade is given. Students keep art folders that are reviewed near the end of each marking period. Students take part in the class evaluations of many projects. The stress is on "creativity" rather than technical skill.

The arts programs are not part of a vocational or pre-professional sequence but are meant as enrichment courses in the student's background. Some students use them by way of preparation for art school or college.

The aim is to give each student an opportunity for self-expression rather than to train him to be an artist.

The school, the administration, and the community are made aware of the art program by exhibits, year-round displays, and the like. We have had small budgets and cramped quarters for some time but things are looking up.

We feel that a student must have an outlet for creative ideas that give him a chance to express himself. He must learn that there are no black-and-white, right-or-wrong answers to the problems confronting him in art.

Art is a means whereby the student may communicate to the world around him his innermost thoughts and feelings. In a world caught up in the communications explosion of television, etc., he is keenly aware of the graphic image. He is besieged by subliminal advertising; he needs to differentiate between good and bad taste. As the culture reveals new trends, he should be able to discern the visual message.

The music department of the John F. Kennedy High School is in a state of flux, since the school is trying to evolve a practicable program consistent with contemporary trends and local desires. Thus, a guitar course caters to the changing patterns of student interest.

The program of the school offers an opportunity for individual growth in all the accepted areas of music study. The various disciplines are grouped homogeneously and are representative of broad areas of performance and participation. Consideration is being given to a music major program that would prepare students for advanced study. At present, the students' opportunities in music performance include band, chorus, guitar, and orchestra. The course in harmony and theory leads to work in solfeggio and classical harmony. The course in history and appreciation traces the development of music as an art form from ancient times to the present day.

The extent of the arts coverage in the Junior High School is indicated by the following course offerings, each, with the exception of band and chorus, running for twelve weeks: ceramics; print making; lettering; drawing; color and design; history of art; art techniques; people and music; folk music in America; American musical theater; composers of the world; rudiments and harmony; elements of singing; music today; band; chorus.

DIRECTOR'S NOTE: The information providing the basis for the following report on the arts program at Lincoln High School, in Yonkers, New York, was furnished by Josephine Caruso, chairman of the music department of the school and a member of the Curriculum Team of the Arts Curriculum Project.

At Lincoln High School, many of the arts courses include both arts appreciation and arts expression. The same faculty is often involved with teaching both phases of the arts. For example, the humanities course involves reading, viewing films, class discussion, field trips, and guest lecturers as well as creative writing, musical composition, and creative fine arts. The fine arts creative classes also study art history. The music course on theory and harmony involves the analysis of literature, original composition, and the development of musical judgment.

The indicated aims or goals of the arts program are to give all students an opportunity to work directly in the arts media in order to explore their own intellectual capabilities and potential for creative personal expression. Through a wide variety of elective arts courses, students become aware of the wide spectrum, complexity,and depth of the arts. A student may elect to work in two or three areas or in one particular area. A student may select one full year course or two half-year elective arts courses in English in his senior year. We feel that appreciation of the arts develops in proportion to the student's personal involvement in producing art. The high school experience should serve as a catalyst for further involvement and growth. The student must feel that he is a successful participant in the art field, that his expenditure of effort is of personal value to him.

Of nine arts appreciation courses offered, six deal with literature, one with literature and film (including film production), one with music, and one with the history of art. The arts expression courses in the graphic and plastic arts embrace both arts and crafts and include opportunities for special training in a field of the student's choice. There is a variety of courses in music theory and performance; two courses not usually found in high schools deal respectively with electronic music and with conducting and orchestration. A performing arts course and one in speaking are intended for students interested in the drama. The school also offers two courses in creative writing and a humanities course that joins English, music, and fine arts. Extracurricular outlets are available for those interested in theater and music.

Our teachers have had extensive preparation for their work. In addition to meeting the requirements for New York State certification, most members of the arts faculty have studied independently in special areas. The plastic arts teachers are also studio artists; the English and history teachers participate in theater and dance groups and do individual creative writing. The music teachers are performing artists with professional backgrounds. There is no provision in Yonkers for hiring artists as teachers in residence unless they can meet the state education requirements and are willing to teach on a full-time basis.

Evaluation is based on a variety of formal devices: New York State Regents Examinations, school examinations, and a comprehensive examination upon completion of a three-year elective sequence. Some of the less formal testing devices include public performances, exhibits, contests, college acceptance, advance placement in college, and the student's evaluation of his own progress. In evaluating the growth of artistic development, one should consider the intangibles such as aesthetic sensitivity and attitude. Skills may be easily tested, but if they are not continually practiced, especially in music, they can be lost or diminished. Skill development in itself is not an indicator of aesthetic sensitivity. A student's artistic development can be evaluated by his ability to express himself through the arts forms, utilizing all the components of the arts--knowledge, conceptualization, and judgment. What a student knows can be gleaned from the way he uses his knowledge. Attitudes may be assessed through the student's behavior. Does he do the things that artists do? For example, musical behavior includes composition, interpretive performance, listening to music in a way that is different from the non-musician, and evaluation. Does the student exercise his own creative and judicial potential? Has he an open and inquisitive mind? Does he grope for new information and new experience?

Class enrollments for the year 1970 are as follows:

	Number of Students	Percent of Enrollment
Arts Appreciation	350	26
Arts Appreciation Total	350	26
Arts Expression		
Fine Arts	222	16
Graphic and Plastic Arts	301	22
Music - Band and Chorus	165	12
Music - Other courses	58	4
Theater - Theater Arts	23	2
Theater - Public Speaking	78	5
Creative Writing	146	11
Arts Expression Total	993	72

The humanities class mentioned earlier is coordinated by the English teacher. The music and art teachers work with the humanities classes in presenting the fine arts and music of the period or style of the unit being studied. The arts classes involve creative projects in music and art as well as lectures, film strips, recordings, and field trips. Team teaching has existed informally in the school since it opened in 1957. It has been common practice for the art and music teachers, for example, to lecture and conduct topical programs for the English and history courses.

All courses listed under the heading of arts expression, and the course in literature and the movies are conducted in a laboratory or studio atmosphere. Out-of-school experiences include numerous field trips to concerts, operas, museums, and movies. The concert choir and band perform frequently. The fine arts department participates in exhibits in the community and at the Hudson River Museum. As was mentioned above, extracurricular activities also include the production of a musical-comedy or "Broadway" show which involves the collaboration of the English, fine arts, and music departments.

The arts program continually expands. All arts courses, including chorus and band, are given full academic credit. Approximately 12% of the students select one of the arts programs for the required three-year elective sequence. The school operates in an atmosphere of academic freedom and intellectual inquiry. Each faculty member is expected to shape his teaching plan to meet the needs of his students.

THE ILLUSTRATIVE PROGRAMS

Some observations of Professor Jerome Hausman, of New York University, may serve as a guide to the reader of the seven illustrative arts programs that follow. They may also help to clarify the reasons why the Curriculum Team in its July meeting replaced the term "exemplary" by the designation "illustrative."

> The curriculum can be seen as a network of possibilities with alternative clusterings of activities, concepts, and criteria. The curriculum can point to sequences of learning events; it can suggest elements of timing and emphasis. However, it is the dynamics of a teacher (or teachers) and students that gives rise to what happens in a classroom. Seen from today's perspective, there is a more ready admittance of plurality in educational beliefs (so long as the differences can be tolerated and understood). There is also a more willing acceptance of the idea that curriculum planning may not possess a completely logical articulation. From this view, the curriculum is not a "closed system"; it is a more flexible plan for anticipating and guiding events in the classroom. Starting with the assumption that the potential content for art education is vastly expanded, it is no longer possible to project a single model of what it is that an art teacher must be trained to do. The content for art instruction may be structured by giving emphasis to a variety of possibilities. (1) Teachers may give emphasis to form-making activities. Young people can be helped to control a variety of two- and three-dimensional media: paint, clay, chalks, wire, plaster, wood, etc. Of greater importance, they can experience the struggle in giving shape and form to their own ideas and feelings. The realization of visual forms gives rise to new insights and understandings; the solution of visual problems can give rise to greater personal awareness and sensitivity. (2) Teachers may give emphasis to visual study and critical judgments. Young people can be made aware of the visual phenomena about them: architecture, landscape architecture, and city planning; our mass media; motion, pictures, television, and printed imagery. Greater focus can be given to the judgments that are made in relation to our visual environment. Works of art and processes of creation can then be seen as exemplars to illustrate imaginative and effective solutions to problems of form and content. (3) Teachers may give emphasis to the study of art history. Works of the past become available for study in the present.
>
> Art teachers may work alone with their classes; they may also work as part of a teaching team. In addition to direct teaching, art teachers might serve as key resource persons in the planning and development of instructional and curriculum materials. They should be involved in the development of communications within and outside the school. This suggests a great deal about the

> expectations and emphases in teacher education. The magnitude of the task of educating teachers adequate for the twentieth century is overwhelming.[1]

While Hausman's remarks center on the graphic and plastic arts, they appear equally applicable to other art forms, either in expression or in appreciation.

Of course these illustrative schools do have something in common, namely, a substantial commitment to the appropriateness of the arts in the curriculum combined with an earnest attempt to make them meaningful and exciting to every student. The arts dominate the curriculum of the Institute of American Indian Arts, though Mr. New and his associates stress the rounding out of the total program through other subjects. At the other extreme, students at the Bancroft School experience a strong therapeutic impact in addition to the arts outcomes common to all student populations.

More typical schools, however meager their financial support, will find cause for cheer in what can be done, provided there is at least one teacher or supervisor blessed with energy and imagination. Not only these illustrative schools, whose arts programs are reported in some detail, but each of the others as well has something to offer to both the eager arts teacher and the harassed administrator.

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[1] Jerome Hausman, "The Education of Art Professionals: The Teacher," Chapter VII of Art in American Higher Institutions, The National Art Education Association, May 1970, pp. 73-74.

Program

of

THE BANCROFT SCHOOL

Haddonfield, New Jersey

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Based on reports submitted by

Franklin L. Moyer

and

Paul V. Freedlund

The Bancroft School is located in Haddonfield, New Jersey. It was founded in 1883 and is the oldest school of its kind in America. The organization was reincorporated as a nonprofit educational foundation in 1928. The purpose of the Bancroft School is to develop to the fullest extent possible children and young adults with special problems.

The Bancroft School is a center for education, evaluation, research, and rehabilitation. The children and young adults who attend are either singly or multiply handicapped, with problems of mental retardation, emotional disturbance, neurological impairment, learning disabilities, speech difficulties, or communication disorders. Through a balanced program in a congenial environment, Bancroft works to help each student reach his maximum potential as a productive human being in today's society.

All students engage in arts in some form. The entire population of the school engages in music, and dance that uses rhythmical exercises to stimulate coordination. There are puppet plays for young children. There is weaving for all adults, and woodworking is open to male students.

The teachers decide what materials should be used in each course to meet the needs of each individual student to the fullest extent. A list follows, showing some of the subject range and material from the several fields.

In art: remedial to advanced art, crafts to concentrated drawing, puppetry, small paintings to murals, class projects, individual work.

In music: private instruction in piano and other instruments, class work in choral music and music appreciation, in band (marching band, stage band, rhythm band, drum and bugle band), and in other instrumental ensembles. The chorus work embraces students of all ages.

In dance: dance and rhythm exercises to develop coordination and perception.

In crafts: antique restoration and reproduction (woodworking); making rugs and place mats and working to develop color appreciation (weaving).

All arts programs correlate with subject areas whenever possible. Thus, music and art correlate with social studies. Films are utilized to enhance both arts expression and arts appreciation.

Some behavioral outcomes, apart from the arts, bring their own problems or rewards. Some students, especially adolescents, are adversely affected by music, with the exception of the popular music they hear on the radio. For most students, music is an outlet, something that is fun. The only problem is keeping them from becoming overly excited. When this happens, as it does from time to time, their basic behavior traits come to the surface, as in aggressiveness or weeping. In the visual and performing arts, we have seen disturbed children work out frustrations; for example, a shy child may hide behind a puppet stage and learn to speak up.

Those engaged in administration and supervision in the school view the place of the arts as central to the work of the school. Teachers work with one child to help him personally develop more acceptable social skills. Any form of art is an outlet. Students develop through a sense of accomplishment, through taking responsibility and seeing things through. Music has proved to be a tremendous means of communication. Songs usually tell stories. In chorus and classroom, if the students can relate to others through music, this is a basic means of communication. Rhythm also plays an important role, for almost everyone reacts to some kind of rhythm. Art helps the children to express their feelings. Puppetry allows the child excellent chances for communication.

Our general philosophy at Bancroft holds that the arts contribute to society or a culture pattern; the arts comprise an overlay of a culture. Hence, appreciation of the arts is important. The reaction of people outside the school is one of almost disbelief concerning the chorus and bands. There is an increasing awareness of the fact that our children do have something to offer society.

I. The High School Curriculum in Arts Appreciation

1. What are the indicated aims or goals?

Perhaps the greatest strength of the Bancroft Arts Curriculum is that it is so much an integrated part of the total curriculum. And, as such, it shares the school's major, overall goal of helping each student reach his maximum potential through a highly individualized approach, an approach made possible by a low teacher-student ratio. This seems to be the most effective way of meeting each student's needs, particularly since children enter and leave the program at different stages in their development. (The average stay at Bancroft is approximately three years.)

Since the program must be flexible enough to deal with the early childhood through late adulthood years, much interaction exists between its various components. However, the general aims and goals might be considered under possible levels of development.

Primary:
- To provide an opportunity for self-expression.
- To introduce a variety of media.
- To develop an understanding and enjoyment of art.

Intermediate:
- To help students acquire an appreciation for cooperation and sharing.
- To introduce various forms of art and the works of major artists.
- To further develop the individual's ability to express his own ideas and feelings.

Advanced:
- To perpetuate a means of self-expression, self-understanding, and self-confidence.
- To coordinate such interests with other classroom subjects (greater relevance, interest, and total understanding).
- To develop the basic skills, habits, and attitudes necessary for future social and vocational adjustment.

2. What courses are offered? For how long and in what sequence? In what high school years?

The Bancroft School tends to depart from the usual procedure of specific course offerings in its arts program. Rather, each curriculum is designed to meet the needs of the individual student by exposing him to a variety of appropriate media and techniques.

Students are then encouraged to select those forms of self-expression which they find most meaningful and personally gratifying.

3. What is the experience or training of the teachers? Of the artist-teachers?

Art teacher No. 1.
    Moore College of Art, Philadelphia, Pa.
        Dress design, art education.
    Glassboro State College, Glassboro, N. J.
        Psychology of the mentally retarded.

Art teacher No. 2.
    Philadelphia College of Art, Philadelphia, Pa.
    Glassboro State College, Glassboro, N. J.
    Industrial designer for 10 years.

Music teacher No. 1.
    Combs Conservatory, Philadelphia, Pa.
        B.M., Instrumental music.
        M.M., Musicology.
    Bliss Business College, Lewiston, Me.
        Business administration.
    Farmington State College, Farmington, Me.
        Special education.
    Glassboro State College, Glassboro, N.J.
        Artist-teacher.

Music teacher No. 2.
    Westminster Choir College, Princeton, N. J.
        Organ and voice.

Adult-Vocational Art teacher.
    Philadelphia College of Art, Philadelphia, Pa.
        Fine arts.
    University of Pennsylvania, Philadelphia, Pa.
        Advertising.
    Temple University, Philadelphia, Pa.
        Liberal arts.

4. What is the means of evaluation or assessment, for example in a feedback situation or through terminal measures of arts understanding?

Methods of student evaluation are also selected on an individual basis. Each student is evaluated by the educational, clinical, vocational, and child care staffs through regular interdepartmental conferences. At such time, all aspects of his performance are weighed in light of the total program that has been designed for him.

Students gain experience in various forms of expression ranging from sculpting (self-expression), ceramics (salable skill), to appreciation (i.e., field trips, local authorities, etc.).

Dancing, in all its aspects (social, folk, ballet, tap, modern, and therapy) has always played an important part in rounding out the total life experiences of the students. On a more fundamental level, instruction is offered in visual-motor coordination and perceptual training for students who have deficiencies in these areas.

Creative dramatics, both as a form of expression as well as a form of therapy (psychodrama) is an integral part of the program, particularly for the adolescent population.

Hairdressing and personal grooming are offered to the adolescent students, both as skill training as well as emphasis on personal care, hygiene, and appearance.

Mechanical drawing and instruction in the metric system are coordinated with mathematics and vocational education.

Home economics is of obvious importance to our goal of socialization.

Puppetry has been extremely successful as both an expressive and a therapeutic medium.

Music is an important part of the Bancroft program. We are fortunate to have exceptional leadership in both our instrumental and vocal programs and have planned a number of performances for the coming year.

Instrumental music should assist the child in developing correct posture, a new interest, a sense of belonging to a group, an ability to play an instrument, and an opportunity to perform for others. Eye-hand coordination, emotional expression, rhythm, creative expression, personal satisfaction, and appreciation are also important behavioral objectives for our instrumental programs, as they are for other aspects of the program.

In weaving, a student should be able to follow instruction and a pattern. His eye, hand, and color coordination should improve.

Woodworking allows the student to develop the techniques and know-how of the basic tools, be able to follow directions, and learn how to restore antiques.

Power sewing, horticulture, and upholstering are also offered with vocational objectives in mind.

The arts expression courses in general should introduce and later intensify an understanding, appreciation, and communication of culture.

Feedback comes from a variety of sources, including the following:

a) Outside observers. Bancroft is often host to visiting specialists.
b) Job placement employers.
c) Staff members and school volunteers.
d) Parents and referral agencies.
e) Follow-up personnel.

Important considerations in evaluating students include these:

a) Motivation to further pursue artistic interests.
b) Successful application of acquired skills to work and leisure-time activities.
c) Requests from community organizations to perform and exhibit.
   Examples: Community exhibits, schools, college programs, women's clubs, Rotary, etc.
d) Awards and honors received.

5. How many children participate?

The total school population participates. Because of the tremendous age range of our population, the orientation is toward these general categories:

a) An academic program (ages 5 to 18).
b) Vocational rehabilitation (age 16 to adulthood).
c) Adult education (early to late adulthood).
d) Recreation (age 4 through adulthood).
e) Creative hobbies (all ages).

6. Is there an exchange with the humanities or social studies?
   If so, in what manner?

Since our entire school orientation is interdisciplinary, all the staff members assist in coordinating arts projects with other ongoing school and community activities.

II. The High School Curriculum in Arts Expression

1. What media or clusters are offered at the high school level?

Painting
Plastics
Ceramics
Fabrics
Metals
Wood
Dance
Dramatics
Puppetry
Home economics
Hairdressing
Weaving
Horticulture
Power sewing
Embroidery
Mechanical drawing
Upholstering

1-a. What are the aims in arts behavioral outcomes?

Students are exposed to a variety of media, including painting (oil, watercolor, finger, acrylics), clay, plastics, wood, ceramics, fabrics, metals.

1-b. What courses are taught in a classroom or lecture-demonstration?

No courses are taught by this form. Instrumental music is by group participation. The remainder of the courses are individually prescribed programs. The students are diagnosed by a team composed of the educational, clinic, and child care staffs. Each student's needs are considered; priorities are established; then his program is planned.

1-b. (continued) What are the studio or shop experiences in the arts?

Art expression, puppetry, perceptual techniques, upholstering, horticulture, power sewing, embroidery, woodworking, weaving.

1-b. (continued) What special methods are employed by the teachers?

Tutorial work in art expression; individual lessons in music; team diagnosing for prescribing program; large group participation.

1-b. (continued) What use is made of community facilities in the arts or other out-of-school art experiences?

The students are taken to museums, historical places, factories, National Geographic lectures. Instrument students are taken to various dance band competitions, and some of the advanced students participate with professionals.

1-c. Regarding the use of artist-teachers:

Our instrumental program is directed by a professional musician who is now in the process of establishing an instrumental clinic. This will serve children with a variety of handicaps. It is hoped it will be available to other schools in the area.

1-d. What methods of evaluation, assessment, or rating are utilized in the arts?

This is discussed in the answer to Question 4 in Part I.

1-e. What practical school problems are met with in initiating, developing, and promoting an all-round arts program in the high school?

The classes are scheduled according to the children's needs. The major stumbling blocks for expanding the program are space and materials.

1-f. How many high school students are actually participating in an arts medium or cluster of media?

The total population of the school.

Program

of

BOULDER HIGH SCHOOL

Boulder, Colorado

Submitted by

William H. Reed
ES '70 Coordinator

At Boulder High School, the academic year 1970-1971 will see 80 students, or approximately five percent of the student body, taking Art I, which is the introductory art course for all students who want to pursue advanced art courses at Boulder High. The enrollment in that year in the various art media, music, and drama courses will be as shown below. Since Art I is offered at all Junior High feeder schools, many students go directly into art appreciation and performance courses.

93	Drawing and Painting	82	Concert Choir
40	Printmaking	8	Vocal Ensembles
70	Applied Art	89	Concert Band
55	Sculpture	13	Stage Band
99	Pottery	38	String Orchestra
69	Applied Design	39	Speech Arts
39	Environmental Art	31	Oral Interpretation
19	Music Theory	29	Forensics
56	Girls Choir	91	Theater
43	Junior Choir	42	Stage Craft

As the above list indicates, a number of courses are offered in band, orchestra, and theater. A student club, the Thespians, produces three plays (sometimes four) each school year. This year the music department produced one opera and one operetta. This practice will probably continue in future years. Each school year the band, the orchestra, and the choir present at least two evening concerts, open to the public. The choir works especially hard during the Christmas season, presenting choral programs for the community. A notable absence from the program is the dance. One women's physical education teacher is spending some time offering limited instruction in the dance in her classes.

We have not achieved any great amount of integration of art programs with the humanities, science, or social studies. We do offer a course in American history and American literature for double credit. In this course students are encouraged to produce projects utilizing arts media.

We are fortunate in having good facilities for the various arts activities. Although the art classrooms are crowded they are utilized fully seven hours of the day. The art classrooms are in a building with the industrial arts shops, and some dual use is achieved. For instance, the art department teaches applied design in one of the wood shops. Just being completed on the lawn outside the arts building is a pottery kiln of large volume; it will permit students to fire bushel-basket-sized pieces. This kiln will serve the entire Boulder Valley School District. The music facilities of the Boulder High School are adequate. A large band room is available; a large choral room is shared with the string orchestra. The band room has a raised stage, and we are attempting to work out a way for it to be shared with dramatics, speech, and dance. The foremost need for arts activities is a display area where students might exhibit and sell their works of art. We have been considering combining the merchandising of art works with our business education program.

Three of the art staff at Boulder High School hold master's degrees; all have majors in art. The art department chairman makes a special effort when interviewing candidates for vacant positions to identify persons whose predominant training in art is accompanied by a strong commitment to education. The art department expects at least fifty semester hours in art as a qualification for teaching at Boulder High School. The music staff all hold master's degrees. Our drama instructor holds a master's degree in English literature and has had considerable experience as an actor. A second drama instructor has had experience in acting and is completing work on a Ph.D. in dramatics education in secondary schools. She has conducted workshops for drama instructors in high schools. The fine art department utilizes college work-study students to assist in the classroom.

The arts programs at Boulder High School are scheduled in a traditional way. The school operates on a six-period day. Students may take five or six subjects. Classes are 55 minutes in length. The art department is in the vanguard among our faculty who are seeking a flexible schedule so that longer studio periods may be available to students. The school may go on a flexible modular schedule in the fall of 1971.

Art courses have not been accepted as advanced placement for college entrance.

Boulder High School has a distinct advantage in having the University of Colorado located within three blocks. Art and drama classes utilize the university's facilities to good advantage. Art classes take field trips to view exhibits at the university. Dramatic presentations by university players offer opportunities for the high school students to view many kinds and styles of theater. The city of Boulder supports a civic symphony orchestra. Each year a number of Boulder High players are members of this group.

Films are used rather extensively in the English and social studies departments. Our proximity to the University of Colorado and the huge Mountain States Film Depository housed there makes it possible for us to rent films on many subjects. Student production of films occurs rather incidentally in some history and English courses. We are dependent upon the students' own cameras, film, and other equipment. Student-produced films, however, are fast growing as a way that students like to use to express their ideas.

Individual teachers evaluate students according to standards that the teachers establish. Grading of students' work is a flexible matter; grading is a competitive situation because students are graded on the whole for their performance in relation to other students. Very little program evaluation takes place in a formal sense. The Iowa Tests of Educational Development are administered to 9th and 11th graders; some hint as to the quality of learning is derived from these tests.

In Boulder High School, as well as throughout the Boulder Valley School District, the arts programs are neither vocational nor preprofessional. The backgrounds of students in art courses are quite diverse; they do not sort themselves according to professional or vocational goals. Students who are definitely committed to the vocational-technical center usually do not have time for art courses; on the other hand, students who are committed to heavy academic programs including mathematics, foreign languages, and science usually do not find much time for art courses.

Only within the past year have the fine arts faculty begun to state goals for students in terms of behavioral outcomes. The music and dramatics people, although they have goals for performance on stage by the individuals and groups under their tutelage, are not yet conversant with the philosophy or technique of behavioral objectives for instruction. In addition to finished pieces of art work, the art faculty now states certain skills in behavioral terms. The new course in environmental art has certain behavioral outcomes for students in regard to their own environment.

For the most part, the community, the school administration, and the students are supportive of the school's effort to promote arts programs. The fine arts department members believe that more time throughout the summer months could be available to students for art activity. Only a few courses are offered in the summer school.

The availability of good teachers is not an immediate problem. Student interest in arts programs is high. Although the colleges in and out of the state of Colorado do not give advanced placement to students in art programs here, neither do they refuse to accept them as high school credit. At Boulder High School we give strong support to arts in education because they contribute significantly to the development of full, tolerant, open personalities. We also recognize that the arts affect the way men communicate with one another. Certainly if one examines the artistic expression of today's youth, he sees that subcultures develop their own style of artistic communication. Poster work, rock music, and the creative fashions of young people all tell us something. We need to learn how to read these signs.

We are forming a new department at Boulder High School for the year 1970-1971. The Department of Expressive Arts is our name for it. This new department will encompass our present fine arts and music departments and the speech and dramatic arts programs as well. We also intend to include modern and folk dancing programs, now in embryo form, in our physical education department.

DIRECTOR'S NOTE: The character of the arts curriculum for the Boulder Valley District Re-2 and of the music program in the High School is indicated by the synopsis of offerings that is presented below. Detailed curriculum guides and teacher aids are available. Suffice it to say at this point that the Boulder

> educational leaders are keenly aware of the significance of the arts in the lives of all children and youth.

The Boulder Valley Public Schools provide a K-12 art program. It is based on a "critical-appreciative art curriculum model" that emerges from the present and future needs of students. There is also a performance curriculum based on achievement; for this, the double question is, what should the student achieve in terms of artistic objectives, and what should he achieve in terms of behavioral objectives?

The following courses are offered:

Art I. This is a basic art-studio orientation course utilizing the elements and principles of art and artistic awareness under laboratory conditions.

Art II. Drawing and Painting. This course offers a wide variety of drawing and painting experiences with emphasis placed on art structure utilizing colored slides.

Art III. Printmaking. This course offers experiences in relief, intaglio, and silk screen processes.

Art IV. Applied Arts. This is a beginning commercial art course that includes lettering, graphics, layout, interior design, advertising, packaging, and illustration.

Art V. Sculpture. This course begins with basic experiences in three-dimensional form; as the student progresses, the emphasis shifts to conceptual sculpture involving multiple media.

Art VI. Pottery. The pottery course includes the basic techniques and understanding of clay as an art medium. Experience is obtained in coil, slab, and other hand-building techniques. Advanced students work on a potter's wheel.

Art VII. Applied Design. The emphasis is on the design and construction of original jewelry, including the techniques of handwrought and centrifugal casting, lost wax process, silver, brass, copper, pewter, bronze, leather, wood, stone, and bone.

Environmental Art. Section A of this course is academically oriented; Section B is activity oriented. The course covers such topics as the 'Megalopolis' concept, audio and visual pollution, art history and appreciation.

The program in music at the Boulder High School includes these performing groups: concert and marching band, stage band, junior choir, girls'choir, concert choir, vocal ensembles, and orchestra. In addition, a course in music theory is offered for students interested in music as a college major.

Program

of

MINEOLA PUBLIC SCHOOLS

Mineola, New York

Submitted by

Louis A. Formica
Assistant Superintendent

DIRECTOR's NOTE: This case history of the arts program in the Mineola High School is composed of segments of the September report of Dr. Louis A. Formica on the Mineola Arts Project to the JDR 3rd Fund, supplemented by Dr. Formica's responses to questions submitted in the July Memorandum.

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The Community and the Schools

The Mineola Arts Project is part of the system-wide program of the Mineola Public Schools, officially known as Union Free School District Number Ten, which is located 20 miles from downtown New York City. The population of the district consists of approximately 30,000 people served by five elementary shools, one junior high school, and one senior high school. The junior high school is 42 years old, and the senior high school is eight years old. The total enrollment in all schools is 4,785. It is rather stable. The socio-economic composition of the community ranges from unskilled immigrant laborers to professional and managerial workers. In general, the District might be described as a working-class community in an urban-suburban mix of light industry, neat small homes, and some larger residences.

The high school graduating class is about 400 of the school's 1,800 pupils. Approximately 60% go on to further education, while 37% take jobs, and 3% enter the armed services. Of the 60% who pursue further education, 34% enter four-year colleges, 18% go to two-year colleges, and 8% enroll in specialized occupational training programs.

For the 1969-1970 school year, the per pupil cost was $1,635, placing this District in the upper third of the 54 school districts of Nassau County.

The overriding emphasis in all programs is the individualization of instruction. In the arts the emphasis is upon infusing and integrating them in the general education of all pupils, with special emphasis on the education of feelings. These efforts have been strengthened considerably by two major activities: our involvement in the Mineola Arts Project (MASP) and our participatin in the ES '70 network.

Participation in the ES '70 network provides for overall program improvement, access to the information exchange set up by the member school districts, and a role in developing a secondary school model for national dissemination, all with the assistance of the U. S. Office of Education, the New York State Department of Education, and the regional agencies and industry. Mineola's primary task in this project consists of the integration of mathematics and vocational studies on an individualized basis at the high school level.

Participation in the JDR 3rd Fund project is supported by a three-year grant for assistance with leadership, research, and service on the part of the professional staff in K-12 model development activities, the consultative services of nationally recognized arts authorities, and a close partnership in the JDR 3rd Fund's team, which is working to integrate and enhance the role of the arts in the general education of all students. The general objective of the arts project is the same as that of the District's school program taken as a whole, namely, the maximum growth of each individual toward becoming all that he can be.

The arts are seen to have a unique role in enhancing this growth, particularly in the area of perception--perception both of the environment and of the self. The strong impact of self perception on all learning endeavor is clearly recognized. Viewed this way, the project was designed to be comprehensive in utilizing the various arts as curricular vehicles for student development--through the use of the different art forms, through an interarts emphasis and through the integration of the arts with the content and processes of other school subjects. In order to manage all the components involved in such a comprehensive effort, a modified systems approach has been utilized. To assure the lasting role of the arts in the school program, stress is being placed on the development of curricular experiences that are made an integral part of the regular program.

Objectives for Students

To know common elements and principles of organization of various art forms as well as the unique attributes and functions of each, and how they attend to life.

To see connections among the arts and other school learning and to know about the alternate ways in which the arts attend to problems as compared with the other disciplines.

To be a more sensitive human being as well as to be more sensitive to arts in the environment.

To feel comfortable in using the arts as vehicles for knowing about the world, for self-expression and self-exploration via experience in understanding, creating, and being able to make judgments about the arts.

To develop art talent, where it resides, for vocational or avocational pursuit, or both.

To understand the role and use of the arts in helping to control and enhance the environment.

To move toward a closer sense of personal identity through experiences in the cognitive, affective, and motor processing of ideas and materials in the various art forms.

To internalize more positive understandings, attitudes, and appreciations of the arts as primary vehicles toward becoming an independent and self-sufficient person.

To be able to stand away from the self in order to assess more effectively the status and direction of one's development.

Objectives for the Staff (By 'staff' are meant not only arts teachers, as in the art and music programs, but also regular classroom teachers who may wish to participate.)

To attend to the education of feelings as a legitimate and critical aspect of learning and teaching.

To value the arts as a primary vehicle for learning about the emotional side of self.

To individualize instruction in all areas and particularly in the education of feelings, with emphasis on satisfying individual needs in order to capitalize on motivation.

To recognize the importance of processes and interactions as being at least as critical as subject-content per se.

To teach processes using whatever subject-content areas best help to facilitate process learnings.

To participate in arts-training experiences and work assignments in order to be able to write arts curricula, use these materials in tryouts, engage students in arts events, provide feedback data, assist in the construction of evaluation instruments and experiences, and facilitate the integration of the arts throughout the school program.

Objectives for the Community

To participate in free or nominally priced school-sponsored arts events, including such activities as film showings, concerts, chamber ensembles, and dance performances in order to internalize positive feelings about the arts.

To value the integral place in the regular instructional program of all the arts for all children.

To provide financial support of programs that emphasize arts in the education of feelings.

To encourage the use of artists, both in the community and without, as artist-teachers.

Objectives for the Curriculum

To expand the ongoing K-12 Arts Events Program to operate on a continuing basis in order to involve all children in a wide array of professional "live arts" activities with designed pre-event and post-event learning tasks.

To specify behavioral objectives in the arts and to order them sequentially.

To identify materials and equipment of unique help in learning about art.

To reflect space needs and building changes that the arts program may require.

To prepare a sequential curriculum of arts units at the elementary and secondary levels.

To develop a model for using an orchestra-in-residence.

To integrate the elementary and secondary curricular units, the Arts Events Program, and the role of the orchestra-in-residence for a comprehensive K-12 arts curriculum.

To develop an arts major for talented students to pursue as an avocation or vocation.

To identify access points in the regular curriculum, with emphasis on process and content objectives, in order to integrate appropriate arts experiences.

To collect and construct evaluation devices in order that the pupil attainment of specified objectives can be measured.

To utilize process and context evaluation in order to monitor and direct the progress of the arts project as a system, and to document its constraints and other significant components.

To involve consultants in the evaluation process and in assisting to review the plans and working papers, the content of in-service workshops and prototype units.

Operational Description

The beginnings of the project go back to 1965, when the District took advantage of the opportunity to use three Lincoln Center events, one each in ballet, chamber music, and opera. During the first year, 2,700 pupils were involved. In the second year, the program doubled to six "live arts" events, consisting of ballet, opera, drama, and a woodwind quintet. In that year, 3,600 pupils took part.

During the third year, the program expanded to 34 activities, including three major workshops in music, drama, and sculpture; 22,938 pupil and adult attendances were recorded. Participation now came to include the active involvement of pupils and community in arts events in addition to their attending as members of the audience. Community and staff involvement came via a film series with parent-led panel discussions following each showing, through an arts bulletin, and through 11 theater conferences held in cooperation with a local theater. The community provided 100 free student tickets to each of three local concert performances. The theater invited talented students on a paid basis to obtain experience in professional theater activities backstage, in house management, and at the box office. And local groups provided music and art scholarships and sponsored the Fall Children's Theater.

In its fourth year, the Arts Events Program expanded to 94 activities in eight categories. These included the following:

- Seven major workshops in music, dance, sculpture, drama, and poetry.
- Six Lincoln Center performances in film, dance, opera, and drama.
- Two adult film series in the fall and spring, with 13 film showings.
- Two in-school film series, elementary and secondary, with 25 films in art, music, and dance.
- Four presentations on film-making as an art in conjunction with a new English department unit on film.
- Six student-produced theatrical programs.
- Nine performances in art, music, drama, and dance that comprise the program of a week the schools labeled "Festival of the Arts."
- And 24 trips for music and drama productions.

Pupil and adult attendance rose to 44,000.

While the program had considerable merit, there were too many essential ingredients missing for the transfer of learning that is needed for the arts to make a lasting impact on children's lives and to become an integral part of their daily living. It had become increasingly evident that a large-scale systematic planning effort was needed if aesthetic education was to become a more viable and integral part of the school program.

Hence, during the fourth year a request for financial aid was submitted to the JDR 3rd Fund. Shortly afterwards, District Number 10 announced that it was to receive a three-year grant, effective July 1, 1969.

The Mineola Arts Project was formalized with the employment of a Project Director and a Research Director. Substantial time was given to the systematic planning of the development of a comprehensive approach to arts education for all the children. Following this planning period, the project moved into the exploratory operations phase.

The Program

Five major areas comprised the program in the year that ended on June 30, 1969, the first year of the Mineola Arts Project:

1. Teacher preparation and training.
2. The Arts Events Program, including the in-residence orchestra, the Orchestra da camera.
3. Prototype unit development.
4. Transfer guidelines.
5. Evaluation strategies.

The development of a cadre of trained teachers was seen as an important part of the effort to integrate the arts into the school program. Using members of the regular staff helps to allay the suspicion generated by outsiders, helps to build in more permanent commitment, helps to try out prototype units, and helps in the many small ways that facilitate the institutionalization process. Teacher training took three paths: after-school work, summer work, and full-day workshops. After-school work consisted of 180 hours a year for each teacher, scheduled at six hours per week. Summer work in the District was particularly active, with up to nearly one fourth of the staff involved in activities connected with curriculum development each year. Each teacher prepared from 20 to 40 lessons per unit, with each lesson spanning approximately one week. Full-day workshops were scheduled throughout the year. To reduce teacher absence from the classroom, the twelve workshops were assigned as follows: six were held during school time, with substitutes provided, and six were held on nonschool days for which the teachers were paid.

For the 1969-1970 school year, the Arts Events Program was expanded to 128 separate activities in 37 major events.

At the secondary level, the team selected for unit development selected the following themes:

- Analyzing poetry through art and music (senior high).
- Imagination 2,000 (senior high).
- Digging rock (junior high).
- Attending an orchestral concert (junior high).

Transfer procedures consist of the following:

- Trying out the units prepared by the junior high school members of the secondary school curriculum team.
- Working through the orchestra-in-residence service program developed by the orchestra team.
- Developing a process approach to Arts Events Programs at the junior high school by a teacher team.

At the high school level, the transfer plans relate to the two curriculum units developed by the English teachers involved and to the Arts Events Program.

The major part of evaluation during this first year has centered on the work of planning and development. The comprehensive nature of the program and our involvement in model building have required constant feedback on how the project is progressing as a subsystem of the total school district. The feedback serves a self-correcting purpose in day-to-day activities. Evaluation in developmental work has involved students throughout the district as well as teachers, administrators, artists, and consultants. The three parts of the project receiving special attention are the Arts Events Program, teacher training, and the preparation of prototype curriculum units. Operating on the premise that a critical input in curriculum building in the arts is the expressions of students and teachers of their wants and needs, the project made a strong effort to gather these reactions.

With intermediate and junior high youngsters, questionnaires were used, including open-ended items as well as brief paragraphs and essays. To get the reactions of children who feel more comfortable in expressing themselves on a one-to-one basis, interviews were held for some events, using a team of eight skilled counselors. At the senior high level, questionnaires were distributed to students following a discussion, usually ten minutes or so long, on how they felt about the event. These techniques provided a considerable body of data, amounting to over 700 questionnaire responses, 50 essays, and 20 ten-minute cassette tapes. The responses were then analyzed by a panel of judges for their cognitive and affective content and placed in the category of best fit. Generalizations were then drawn from these analyses.

Staff reactions to arts events are also critical, because whatever children are learning in school still comes primarily through teacher intervention. Staff responses were sought additionally because, beyond expressing their own feelings, teachers provide professional observations and interpretations of student reactions. Again the techniques varied. On some occasions, structured questionnaire forms were used while on others informal discussions were held and taped. Following these, analyses were made as described above.

DIRECTOR'S NOTE: The comments that follow have been prepared in the context of the Arts Curriculum Development Project of ES '70.

I. The High School Curriculum in Arts Appreciation

The purpose of our program is to provide an artistic environment for all students in all the expressive arts where students and artists engage in a dialogue about an art medium and the role of the artist in creating that medium.

Formal courses are not offered where students can "learn" an arts habit leading to a lasting appreciation of the arts; however, a planned sequence of artistic exposures in the form of staged events, workshops, clinic demonstrations, conferences, and general exchange of information is provided in Grades 9-12. Often specific recommendations are made as to which age group would benefit more from a particular event, and consequently, the event is available for the appropriate student audiences.

The current arts staffs are composed of reliable professionals with wide backgrounds of training, preparation, and experience. The conventional approach to exposing students to the arts is supplemented by visiting professional artists who are engaged in several categories, e.g., in-class artist-teacher, stage performer, workshop leader, consultant, resource person. Currently, plans have been formalized to conduct arts-oriented workshops led by well known artists as part of an in-service program for teachers, to sensitize the high school staff to the arts. In-service credit is awarded for participation.

The principal way of evaluating arts programs is through feedback procedures. Students and faculty are provided with questionnaires and are asked to respond to predetermined questions. Other means of evaluation include taped interviews, round table discussions, faculty conferences, etc. At the present time, there is no machinery in the arts program to ascertain cognitive learnings on a large group basis, nor do we feel this is an important ingredient in terms of our overall philosophy.

Student participation in high school events varies from event to event, but all 1,850 high school students participate in several events. At other times, specific programs suggest particular age groups. English literature film programs are defined in terms of the literature that is currently under study in each grade, as, Othello for seniors, Billy Budd for freshmen, and so on. On occasions when scheduling or budgeting procedures allow only one performance, students and faculty are invited to attend. Requests are made, based upon an evaluation of promotional materials, including established behavioral objectives, study guides, and expected pre- and post-activities. As requests are received, auditorium seats are assigned until the auditorium is filled to its capacity of 950.

Exchanges with other areas of the curriculum are accomplished whenever possible. For us, the most successful curriculum access has been in the English department, mostly in terms of film programs. The logical areas of exchange are in music, drama, and art. In these areas, we find maximum cooperation and a willingness to experiment with innovative procedures.

II. The High School Curriculum in Arts Expression

The courses we offer are the following: Graphic and plastic arts: drawing, painting, ceramics, mechanical drawing (120 arts students); Music: choruses, bands, orchestra, theory, music survey, ensembles (a full complement or class for each group); Theater: stage crafts and acting (35 students); Film: a film series related to the study of literature. For creative writing, there are individualized instruction packets for the 9th and 10th grades; they cover a ten-week unit for seniors, and special workshops for all.

The specification of behavioral objectives in ongoing courses has been introduced to the classes of two members of the English department. The work was conducted in conjunction with the Mineola Arts Project and is being implemented in these classes. This work is apart from six elementary curriculum units, developed under the auspices of the Mineola Arts Project, that spell out student behavioral objectives specifically. These materials are now being field-tested.

Classroom-lecture demonstrations include chorus, band, theory, survey, film study, humanities, and others. Courses that use studios or shops include art classes, stage crafts, and drama; furthermore, there are special workshops in all areas. We utilize both individualized instruction techniques and team teaching. Visiting artists and student-led discussions are features of the drama course. There are field trips to the metropolitan area (Lincoln Center, museums, and the like). There is a community concert association. The Mineola Choral Society involves students in both music and stagecraft.

In most cases, the visiting artists who come to Mineola have broad backgrounds that include educational experiences. In some cases, like that of a musician from a professional orchestra, the artist and the local teacher engage in a dialogue that leads to a thorough understanding of the goals of the program. We encourage the artist to project his own life style. A number of visiting artists reach students from kindergarten through the 12th grade. Currently, artists are used in the dance, set design, theater, and music. The artists are recruited through promotional materials, personal interviews, and collegiate contacts. Remuneration is on a per diem basis.

Pre-event and post-event activities are provided for all major events in terms of preparing students for the experience and encouraging dialogue about the event after it has taken place. During the post-event session, an evaluation form is filled out by both faculty and students. Each group has a different form. Statistics are then processed by the Research Director of the MASP program. Each event has predetermined objectives in behavioral outcome as part of the guide. Standards for judging the evaluations are being developed.

Currently, programs are scheduled within the school day to meet the needs of the students. However, we are still bogged down by lunch schedules, bus schedules, and on occasion by testing programs. The high school administration works with the arts coordinator in an attempt to provide the most valuable experience with the least amount of interruption. Regular arts rooms, music rooms, and the auditorium are used for presenting the Arts Events programs. The arts staff has presented a proposal to the administration to consider an empty auto shop as an arts media center.

Arts Events programs are presented to large groups, as the following figures will show: the entire school, 1,850 students; freshman class only, 450 students; sophomore class only, 450 students. In addition, there are special groups: the Thespians, all music students, all art students, and so on, as appropriate.

Students who are generally interested in music, arts, dance, or drama flock to the experiences with enthusiasm. Small interest groups become involved in special projects. The attitude of school audiences improves as teacher attitude improves. Artists with youth appeal--folk, rock, film--receive the most enthusiastic response. We have discovered that the most difficult audience to play to is the high school audience.

In the current operational scheme there is this division of labor: the administration helps implement the program in individual buildings and contributes to evaluation procedures; the principals are expected to act as ultimate leaders in all academic affairs; the director of music now acts as coordinator of arts events in cooperation with the JDR 3rd Fund project; a Community Arts Committee serves as an adjunct to the PTA Council.

Program

of

QUINCY PUBLIC SCHOOLS

Quincy, Massachusetts

Submitted by

Walter E. Lunsman
Director
Department of Arts and Humanities
Instructional Planning Center
Quincy Public Schools

A Comment on
The Goals of the Quincy Public Schools

The arts goals fall within the general goals and learning design of the Quincy school system. This design is based on a consensus among Quincy school administrators and others. Though of high priority in curriculum building, generalized goals have a low priority in terms of their effect on staff behavior. A reluctance to be committed down through the ranks is based on the assumption that all parties must participate in the formation of the goals they are expected to pursue. New factors include adolescents of the "now" generation, teacher organizations of the "militant" generation, and state and federal departments. The objectives of these groups may be distant from one another, but all groups recognize that our society is in a state of flux.

The administrative leadership of the Quincy schools is committed to a "systems approach" as the best method of achieving the goals summarized below.

The Goals

The purpose of the projected programs is to provide a blueprint for orderly change in an era of constant flux. The Quincy Public Schools aim to turn out individuals who are maximally competent as self-fulfilling individuals, as citizens, and as workers in a world that is maximally effective for all.

In the recent past we have been attempting to define the above terms operationally by implementing the four elements of our process dimension:

1. A utilization of the most relevant learning experiences.
2. The provision of maximum opportunities for the individual's learning.
3. The maximum use of technology.
4. The training and retraining of teachers.

The following behavioral projections are designed to assist each student in a continuing search for the value of life, an understanding of individuality, and aesthetic experiences. We seek a continuing development of (1) a life style of inquiry, (2) a self-motivated learning style, (3) individual expression, (4) marketable skills, (5) an ability to cope with change or to guide it, (6) a worthy use of leisure time, and (7) fundamental processes. Simply stated, we are hoping to develop persons of good will who value themselves and all mankind and who will possess the attitudes and skills required of self-renewing individuals.

Learning Design of the Quincy Public Schools

The achievement of system goals calls for the following: new learning theory; a redefinition of discipline content; a development of broad, intermediate, and specific objectives; an understanding of the cognitive and affective domains of learning; diagnostic and evaluative instruments; new media and equipment; and a classroom management system--all accommodated to the learning style of an individual student.

Quincy has had a fortunate experience along such lines through its involvement with ABLE, a five-year federally funded effort to develop a vocational curriculum based upon behavioral projections, and PLAN, a computer-related program of individualized instruction sponsored by the Westinghouse Learning Corporation. The present design for a learning system is as follows:

1. Long-term behavioral projections (expected behavioral outcomes).
2. Rationale of the discipline (reasons for discipline inclusion).
3. Comprehensive concepts (major structure and ideas of each discipline).
4. Objectives (broad, intermediate, and specific learning targets balanced in both the cognitive and affective domains).
5. Diagnostic and evaluative tools (effectiveness testing).
6. Motivation (doubt stimulation, achievement encouragement).
7. Relevant media, equipment, or both (utilization of learning technology).
8. Classroom management (for recording progress, for procedures).
9. Self-learning environment (emphasis upon individualization of instruction).

The Goals of the Arts and Humanities Department

As indicated, the general framework of the arts goals must fit under the umbrella of the broad goals established by the Quincy schools. Admittedly, our creditability is being tested by the doubtful attitudes commonly held by young people. Having grown up in anxious, turbulent times, they challenge our outlook. They appear to be making an idealistic search for something better, a courageous and straightforward quest for new values to live by. The confrontation is too powerful to be ignored. To be relevant we must learn to cope with the way a young person views the ultimate significance of his life. Our goals must therefore reflect a new kind of sensitivity.

We agree with the conclusions of the Association for Supervision and Curricula Development:

> Our society is undertaking the painful task of consciously reshaping itself by defining more humane ends and providing better conditions and arrangements for human fulfillment. As a result, even now a new common culture would seem to be in the process of creation.

Traditionally schools have displayed a peculiar ineptness in dealing with the affective domain, as defined by Jerome Bruner. They have pursued the course of dealing "objectively" and "rationally" with "subject matter" and are woefully unprepared to accept the seven new concerns defined in the ASCD report referred to above: immediacy, austerity, authenticity, openness, autonomy, responsibility, and reverence. Accordingly, the role of the fine arts in education may now be reconsidered, and not in the light of vague and weak definitions.

In the words of John Dewey, "The task is to restore continuity between the refined and intensified forms of experience that are works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience." As a result of the arts program, each student should

- Identify with the nature of the art experience and recognize how it relates to every other form of human effort.
- Manifest a knowledge of aesthetic understanding and relate it to the quality of civilization.
- Identify with the nature of the creative experience and its significance for personal development.
- Identify the perceptual process as a way to clarification and meaning.
- Develop a capacity for experiencing happiness through immediate aesthetic experience.
- Demonstrate the authenticity of his behavior through aesthetic means.
- Describe how value structures are conceived and how they function.

The implied interactions involve performing, looking, producing, and listening in a manner that serves to demonstrate the basic relationship between the content and the form of experience. This approach consists of two actions: responding and performing. Responding is primarily an appreciatory aspect of the art learning experience; performing is an expressive aspect. Instruction is concerned with encouraging those process-centered experiences that will nourish the natural unfolding of these patterns. The sense of self is reinforced when the student is considered as an aesthetically integrated human being who can experience himself as a unique, related, moving force within the universe, one who can effectively deal with his own interests and his fellowman.

Our Quincy goal is to encourage process-centered, in-depth experiences by designing sequential multisensory motivations that may provide students with problem-solving structures. These in turn will increase awareness and help students to develop an integration of such factors as the kinesthetic, tactile, visual, auditory, cognitive, emotional, and intuitive. These structures include exploratory and discovery experiences within defined limits of procedures and media. Such structures also help to develop manipulative and organizational skills. They encourage flexibility and originality. It is our intention to select and utilize structures from psychomotor, sensitivity, and group workshops.

The obvious indication--that the arts are essential in early childhood development--has resulted in a genuine sympathy for them in the elementary schools. However, the generic qualities of the arts have been largely ignored by secondary schools because their nature has not been tangible or cognitive, with the exception of certain vocational aspects. Quincy is now prepared to provide a flexible type of programming and to reassess the sanctity of curricular "subjects." This means that we candidly recognize the cultural vacuum of our vocational-technical school and the lack of attention given to the development of discernment among the student and teaching bodies generally and, further, that we recognize the imbalance of staff members in terms of their cultural orientation. We hope to reallocate the funds required to underwrite these aims. Our primary aim should be that all secondary school students have many diverse opportunities to assimulate culture through direct experience.

The High School Curriculum in Arts Appreciation

The two high schools in Quincy are accredited members of the New England Association of Colleges and Secondary Schools and are rated Class A by the Department of Education of the Commonwealth of Massachusetts.

In the Quincy High School the required subjects are English, physical education, and United States history. The other subjects are open to all students who meet current prerequisite standards. Students are grouped according to ability in the various subject matter areas. The enrollment is 1,658. The arts offerings comprise art, music, film, creative writing. In the North Quincy High School the required subjects are also English, physical education, and United States history. Accelerated programs are offered for students who can undertake advanced work in English, mathematics, science, social studies, or foreign language. The enrollment is 1,985.

In the Quincy High School the curriculum in arts appreciation consists of an art seminar that meets every day. The term seminar was selected in preference to "art appreciation," "understanding art, " or "everyday art" because its connotation of openness and freedom would encourage students to explore and experiment and to discuss issues bearing on the arts. It is an elective open to all students. Though the course is a team effort, one teacher assumes the role of manager. This course aims to help each student to develop an appreciation of the arts, get those unique experiences that can best increase the ability to recognize and describe cultural attitudes, understand how the comparative method is used in the formation of art categories, develop ideas and attitudes concerning the effect of the visual arts upon society, explore the communication aspects of art, film, and electronic media, support verbally the integrity of his criticism of a work of art, understand the vocabulary of art, and achieve happiness and a sense of belonging.

There is no formally prepared curriculum content; it is developed from the interests and needs of the students. The degree of interest is ascertained from the observable behavior of the students. The needs of each student, in terms of those behavior changes expected as a result of having had this course, are initially established by the staff.

As an introduction to the course, the staff sets up various kinds of dialogue to establish a free learning climate. As is normal with most groups, this procedure has vague and random beginnings with little topical direction. At some point, however, a "target" begins to appear. Invariably it is a relevant event. When this happens involvement begins, and thoughts fall into sequence. Some of the resultant explorations lead small groups of students to work on them together.

In one instance, for example, a group decision emerged from a spontaneous discussion of "how art reflects attitudes about sex." Motivation was self-energizing. Individual research projects ranged the gamut of art history, and research was required to understand the cultural attitudes observable in sculpture, painting, mosaics, etc. In seminar discussions each student presented his findings, usually with slides and pictures, and supported his personal interpretation under questioning. For a culminating expressive activity the group decided to create a full scale environment using the contemporary art idiom explored by the well-known west coast artist Edward Kienholz. The structure conceived and fabricated within the classroom work area was a bedroom about 10 by 12 feet in size. It was designed so that as the viewer entered the structure he was faced by a baffle that allowed him at first to see but half the room. It was an antique room, old, soiled, musty, and rumpled with a four-poster bed partly in view. The walls were covered with "gay nineties" paper and other impedimenta. When one looked around the baffle the remainder of the bed pillow area and the normal front of the bedroom were viewed. The scene was happily, beautifully, and brightly decorated, and clean and new. The message of contrasts was obvious. The subject was delicate, but in its setting the theme was exploited with dignity. As an evaluation of this enterprise the staff agreed that the students had demonstrated to themselves through their art how the perceptual process was able to provide clarification and meaning about value structures. Perhaps this one example may serve to describe what we in Quincy elect to call a self-learning teaching situation.

The relative effectiveness of a student's performance is determined by the staff and translated into the school's marking system. In viewing the effectiveness of this teaching procedure the staff felt that the students affirmed the importance of affective behavior, understood the contributions art has made to civilization, and reinforced their skills in the use of the arts as communicative media. To what degree all this took place is a matter of conjecture since no formal written evaluative instruments were employed.

In the North Quincy High School the curriculum in arts appreciation consists of a course entitled art appreciation. It meets every day. The North school finds no discomfort in using the conventional title. This school is crowded, and the resultant tight teaching schedules make it difficult to create programming flexibility. One teacher manages the course. The course structure has a basic historical framework within which is stressed the interdependence of the arts and humanities. Trips are made to museums, galleries, architectural sites, and special plays and exhibits in the Boston area. This course aims to help each student to develop a viewpoint concerning the ways in which politics and religion have historically influenced the visual artist; to recognize different styles, media, and effects inherent in historic sculpture, painting, architecture, and artifacts; to recognize and separate the various historic schematics developed by artists to represent man and nature; to develop an art vocabulary; to get experiences from which to compare and assess the achievement of artists; to recognize the interdependence of the arts and humanities; and to develop the ability to discern art quality.

The first two semesters are devoted to The Spirit of Things: Art Conveys the Ideas and Beliefs of Man; the second two are taken up with Details and Features: The Structure of Art. The teacher prepares a lecture presentation for the introductory portion of each class session. Discussion is nurtured to create a sense of involvement. Individual needs are accommodated to the extent that a student may elect to pursue an interest that relates to the current topic. Slides, reproductions, illustrations, and museum 3-D replicas are shown and discussed. Field trips are arranged to neighboring galleries, museums, theaters, and concert halls.

Periodic written examinations are used. Informal criteria are established as students are called upon to react to projected slides. Behavioral outcomes apart from the arts fall in the area of personal development. The teacher is committed to the idea of interweaving the commonality of all the arts within the content structure, but thus far there has been little opportunity to implement such a plan. The school has no program in dramatics or dance. The occasional demonstrations of an artist-teacher arouse interest. The art teacher has noted the reluctance of boys to elect this course, even though historically the arts have been predominantly a man's "game."

The High School Curriculum in Arts Expression

In the Quincy High School, Art 1 is offered for four periods per week. The course begins with an introduction to basic studio procedures. For several years the staff attempted to use this course as an opportunity for students to explore a variety of media. The curriculum was flexible and relatively unstructured. It was found, however, that this procedure afforded only fragmented occasions to familiarize students with what the staff considered to be essential commonalities. Students also seemed to desire a sense of direction. As a result, the course is now structured. It is held that, as a result of his learning experiences, the student will be able to characterize the creative act, to relate visual perception to meaning, to express a competent knowledge of art media (process and product), to use an art vocabulary appropriately, to perceive and describe "unity" as used in the arts, to demonstrate a skilled use of media successfully, to demonstrate a sensitivity to art nuances, to describe the characteristics of "design," to understand the difference between art and nonart, to develop a critical judgment of art quality, and to experience happiness and a sense of achievement.

The content has evolved from two primary sources: Art Today, by Faulkner and others (4th edition), and Art, Search, and Self-Discovery, by Shinneller, and is outlined as follows:

Semester 1 - Art and What It Offers.
Semester 2 - The Materials of Art.
Semester 3 - The Organization of Things.
Semester 4 - Drawing, Painting, Graphics, Sculpture.

In semester one and semester three, there are group presentations. The verbal part is often augmented with slides. The session is open to dialogue whenever it develops spontaneously. In semesters two and four, each student pursues work that is an outgrowth of content structure. Written examinations are given each semester. They cover the content areas that are primarily cognitive. Each student is also given a personal interview, at which time the teachers make judgments of affective learnings and technical competence.

In Art 2 it is expected that each student will approach his studio experience with a view to having it self-directed. The approach is highly individualized. As a result of his learning experiences each student should be able to demonstrate a self-energizing motivation and a self-directed objective in arts production, to demonstrate those unique skills and understandings applicable to the production of a work of art, to describe those technical aspects that define its "quality" as an art product, to experience a sense of exhilaration and happiness as a result of his accomplishments, to recognize the integrity of his own art product, and to experience happiness and a sense of achievement.

The content is derived from the self-directed interests of each student. It includes the structure of drawing and painting, capturing light values, the basis of composition and organization, the anatomy of the human figure, color (properties and reaction), exploration of media, the image, the creative act, and an art vocabulary.

A self-directed studio learning experience is arranged to meet the student's demonstrated abilities. Teachers act as directors of learning. The total class picture is that of a busy studio with a variety of activities taking place. A record player is available if students wish to use it. (Music seems to increase the effectiveness of the learning environment.) Students are frequently called together for peer critiques. Completed projects and portfolios are used as a base for marking. The staff believes a pass/fail system would be more appropriate.

In Art 3 the conditions of learning are the same as in Art 2. As a result of his experience each student should be able to demonstrate objectives in the prerequisite courses at a higher degree of competence. The content is derived from the self-directed interests of each student. Elements common to all include art as the measure of man, art, and society, art as personal experience, and art as communication.

In the Art Major, a course offered in the senior year, the enrollment is limited to students who have demonstrated the ability and desire to make the visual arts a career. As a result of his learning experiences the student should be able to prepare a portfolio or exhibit that will meet the admission requirements of a recognized art school or college, or of a prospective employer. Other objectives are consistent with those of Art 1, 2, 3, but to be reached at a higher level. The content is derived from the self-directed interests of each student. A series of art investigations, manipulations, contemplations, and communications is created through a variety of media--graphic arts, painting, sculpture, crafts, ceramics, design, and film.

Photography is offered for three periods per week. Although only in its second year, this elective has been well received. The darkroom and ancillary work areas are an integral part of the total art space. As a result of his learning experience the student should be able to sense the unique expressive characteristics of the film image, to operate photographic equipment competently, to demonstrate a knowledge of film processing, to demonstrate the ability to use film media creatively, to recognize quality in film production, to enjoy the experience of expressing ideas through film media, and to experience happiness and a sense of achievement. Demonstrations, lectures, and group discussions, together with individual instruction, are used whenever they fall within the learning situation. Field work is expected. Visits to laboratories, exhibits, and points of photographic interest are scheduled.

The evaluation of the program to date is based on the interest and excitement expressed by students. They find it relevant and self-fulfilling. In fact, their enthusiasm makes it difficult for the staff to organize all the related activities and maintain a flow of expendable supplies.

In North Quincy High School the courses in arts expression are similar in content, methodology, and evaluative procedures to those of Quincy High School. All classes meet daily.

Other Arts

Quincy High School offers "communications" as a part of the English curriculum. Provisions are made within this course for minimal efforts in the area of dramatics. There are no formal offerings in theater or dance.

Quincy High School and North Quincy High School offer a comprehensive program in music. The passage on music education that follows was prepared by Ivar Nelson, Director of Music.

Music Education

Some statements made by Paul Van Bodegraven, past President of the Music Educators National Conference, bear upon the rationale of music education:

> What minimum specific goals does it seem reasonable to attempt to set for music in the 12 or 13 years of the general school experiences? What degree of musical maturity should all pupils possess as they leave the 12th grade? It is the purpose of this chapter to answer these two questions--to describe the desirable musical attributes of the generally educated student as he graduates from high school. What are the outcomes expected from music experiences?
>
> In describing the musical personality of the generally educated person the characteristics will be grouped under three areas. It is believed that the generally educated person will have certain minimum skills and understandings with respect to music. While he is developing these he will, at the same time, have developed attitudes about music; he will have included music in his system of values. In describing the attributes which can be placed under these classifications--skills, understandings, attitudes--it is inevitable that there will be some overlapping within each classification and among items from separate classifications. It is felt, however, that these eleven outcomes may help to define the task of music as a part of general education.
>
> He will have skill in listening to music. . . .
> He will be able to sing. . . .
> He will be able to express himself on a musical instrument. . . .
> He will be able to interpret musical notation. . . .
> He will understand the importance of design in music. . . .
> He will relate music to man's historical development. . . .
> He will understand the relationships existing between music and other areas of human endeavor. . . .
> He will understand the place of music in contemporary society. . . .
> He will value music as a means of self-expression. . . .
> He will desire to continue his musical experiences. . . .
> He will discriminate with respect to music. . . .

The instrumental program in the two Quincy high schools embraces a beginning instrumental class, a woodwind ensemble, a percussion ensemble, a brass ensemble, periods of study for advanced students, a stage band, a concert band, and a marching band.

A submission by Gale Harrison lists the performance groups and the courses, which do not call for performance, under the direction of the Quincy High School choral department. The performing groups are a concert choir, a mixed glee club, a male glee club, and a sophomore girls' glee club. Voice training is available to members of choral groups. The courses are briefly described as follows:

> Music Major I is a course in the fundamentals of musicianship. It aims in particular to serve the needs of two categories of students: those who intend to specialize in music, and future classroom teachers.
>
> Music Major II is a course for future music specialists that continues the work begun in the prerequisite course. It includes a review of first-year theory. Greater in-depth listening and analysis are required.

Music in Everyday Living is a course with considerable flexibility of content. It is intended especially for students who do not qualify for performing groups or the music major courses but who seek a practical elective in music. The class is constantly made aware of the part music plays in daily life. Special attention is given to current events and the performance of all types of music in the metropolitan area. This unstructured, shared interaction between groups develops relationships that a historical approach might tend to formalize and remove from current reality.

The Place of Art in the Quincy Schools

Registration figures for the last two years are given below.

Quincy High School

Year	1969	1970
Student body	1600	1658
Courses:		
Studio Art 1	166	167
Studio Art 2	42	54
Studio Art 3	28	12
Art Majors (Srs.)	26	17
Art Seminar	24	16
Photography	25	54
Total	311	320
Percent of population	16%	

North Quincy High School

Year	1969	1970
Student body	1970	1985
Courses:		
Art, Grade 9	76	90
Art 1	54	52
Art 2	19	22
Art 3	8	10
Art Major 1	42	53
Art Major 2	21	28
Art Major 3	3	6
Art Appreciation	14	16
Total	237	206
Percent of population	13%	

In 1969 a three-hour studio offering for senior high school students was included as a part of the regular summer day session. The number enrolled was 15. In 1970 the same course, now held in the evening, enrolled 35.

A few relevant observations on the space problem in art education follow:

In the Quincy High School the space now occupied by the art department was formerly the sheet metal shops and machine shop. Since it was difficult to convert into standard classrooms it was almost by accident that it was bequeathed to the present occupants. The additional floor space, as well as the skylights and large glass areas, permitted a dramatic upturn in what the students could undertake. Large easel work is now practicable. Sculptural models have expanded to meet the challenge of students who can handle wood, wire, and metal up to 8 feet tall. The functional advantage of separate work spaces for painting, ceramics, constructional sculpture, and graphics became obvious; design, fine drawing, notebook, study, and film work now have separate rooms.

In the North Quincy High School a large choral music room has been converted into a studio area of sufficient size to house the activities of two art teachers. The improvement in working conditions is great. The consolidation of the art spaces has made possible the deployment of an art team as at Quincy High School. Our experience has supported the view that adequate space is essential to a sound curriculum in the arts. A media-oriented environment cannot be accommodated within the same framework as a verbal situation.

It is the policy of the art department to work with the community in order to make use of all cultural resources. There have indeed been many joint undertakings. While Quincy as a community is not richly endowed, it has an excellent public library whose art gallery is frequently used by the staff for exhibit purposes. Quincy also has a symphony orchestra and an art association. Still, the Massachusetts Council on the Arts and Humanities lists Quincy as "a culturally deprived community." Its report points to the potentiality of increased financial support and a strengthened educational system as hopeful signs for the future.

Program

of

SAN MATEO UNION HIGH SCHOOL DISTRICT

San Mateo, California

Submitted by

Henry A. Use

I. The High School Curriculum in Arts Appreciation

Q. What are the indicated aims or goals?

Most of the stated objectives approved for the courses of study authorized by the trustees are specific, setting forth particularized goals to be met during the conduct of the individual course or program under consideration. In a few instances, objectives phrased in rather general terms look to a wider field. Not all courses are offered in every high school. New courses, "Pilot Programs," have been planned to round out present offerings.

Q. What courses are offered? For how long? In what sequence? In what high school year?

The offerings vary from school to school depending on what the particular faculty feels should be offered at the time. Generally the courses are for one year, e.g., Art 1 first semester and Art 2 the second semester. The courses do not appear in any specific school year.

Q. What is the experience or training of the teachers? Of the artist teachers?

Table I gives the number of teachers in the arts curriculum area. Within the staff the average years of teaching experience is ten to twelve years, with a majority of the teachers getting their experience in our district. Most of the teachers have a master's degree in a specific area.

Many of the art teachers have had their own exhibits and are active in the art community locally and in the Bay Area. Their contributions range from painting to sculpturing, pottery, and metals. Each teacher spends time beyond the class period in order to have an open studio for students before school, at lunch, and after school. In music, several of the teachers play in community orchestras in the area as well as with professional bands. In drama, some of the teachers participate in community theaters.

Q. What is the means of evaluation or assessment? If tests are given, are they local or national?

Generally, the evaluation in our classes takes the form of subjective judgments by the instructor of the student's work, followed by discussion with the student about his work. No significant work has been done on performance objectives in the area of the arts.

There are no local or national tests given in our school district related to the arts.

Q. How many children in what high school population participate?

See Table II.

TABLE I

SAN MATEO HIGH SCHOOL DISTRICT
TEACHERS IN THE ARTS CURRICULUM

School	ARAGON	BURLINGAME	CAPUCHINO	CRESTMOOR	HILLSDALE	MILLS	SAN MATEO	PENINSULA	TOTAL
School Population	1954	1514	1540	1546	1861	1625	1735	159	11,934
ART	3	3	3	4	3	2	3		21
DRAMA	1	2	1	1	1	1	2		9
MASS MEDIA	1	1	1	0	1	1	2		7
JOURNALISM	1	1	1	1	1	1	1		7
PUBLICATIONS	1	1	1	1	1	1	1		7
HOME ECONOMICS	3	2	3	3	4	3	4		22
INDUSTRIAL ARTS	3	2	5	6	5	6	(3) 6		33
MUSIC	2	2	2	(1) 2	(1) 3	2	(1) 3		14
STAGECRAFT	1	1	1	1	1	1	1		7
CREATIVE WRITING (4)			1		1	0	1		3
HUMANITIES, GOVT.						2			2
PERFORMING ARTS Dance							(2) 1		1

(1) One person in each of the numbers traveled to the three schools indicated.
(2) San Mateo is the only school to have a specified dance class.
(3) San Mateo is the only school with graphic arts.
(4) Creative writing is a part of many English courses; however the schools indicated are the only ones to specify a course in two subjects.

KEY
Line 1 - No. of Classes
Line 2 - Total Enrollment
Line 3 - Average Class Size

TABLE II

SAN MATEO HIGH SCHOOL DISTRICT

AVERAGE CLASS PARTICIPATION IN ARTS CLASSES

	School	ARAGON	BURLINGAME	CAPUCHINO	CRESTMOOR	HILLSDALE	MILLS	SAN MATEO	PENINSULA	TOTAL
	School Population	1954	1514	1540	1546	1861	1625	1735	159	11,934
PART I	ART		13 339 26.08	16 365 22.81	16 431 26.93	14 364 26.00	10 268 26.80	12 281 23.42		81 2,048 25.28
	INDUSTRIAL ARTS		12 296 24.66	29 675 23.30	25 550 22.00	22 539	22 449 20.40	27 585 21.67		137 3,094 22.58
	MUSIC		6 182 30.33	10 245 24.50	5 143 28.60	9 275 30.56	7 194 27.70	8 216 27.00		45 1,255 27.89
PART II	Classes which are part of other departments. Figures are estimates.	NO FIGURES AVAILABLE								
	DRAMA		5-120	2- 50	3-75	3-75	3-75	3- 80		19-475
	MASS MEDIA		1- 28	5-150		3-70	3-70	3- 60		15-378
	JOURNALISM		2- 50	2- 50	1-20	1-25	1-25	2- 35		9-205
	PUBLICATIONS		1- 20	1- 30		1-25	1-25	1- 20		5-120
	COSTUMING							1- 15		1- 15
	GRAPHIC ARTS							5-125		5-125
	STAGECRAFT		1-20	2- 35	1-25		1-20	1- 18		6-118
	CREATIVE WRITING			3- 70		1-25		1- 25		5-120
	DANCE							2- 60		2- 60
	TV PRODUCTION					1-25				1- 25

KEY II: First Figure = No. of Classes
Second Figure = Estimate Enrollment

Q. Is there an exchange with the humanities or social studies? If so, in what manner?

At San Mateo High School there is some exchange of teaching between Arts, Music, Social Science, and English. The exchange is strictly on a teacher-to-teacher basis as they arrange it with one another.

II. The High School Curriculum in Arts Expression

Q. What media or clusters are offered at the high school level?

At San Mateo High School the Performing Arts class combines several media of expression.

Q. What are the aims in arts behavioral outcomes?

For the Performing Arts course, the purpose is to give every student maximum participation and exposure to the related fine arts that utilize music as an integral part of performance; to encourage students to expand their creativity through a wide range of explorative experiences in the fine arts; and to introduce additional concepts beyond those taught in the existing single-discipline fine arts courses.

The objectives of the teacher are to increase the students' awareness of each element of the performing arts; to increase the students' skills and capacity to participate actively in the performing arts of the school and community; to develop in the student a permanent interest in the fine arts and an understanding of their interrelationships; and to meet the needs of students who wish to expand their knowledge and skills in related performance areas while continuing to place emphasis upon their major interest.

The objectives of the student are to increase knowledge of and to augment skills in the performing arts; to remove self-consciousness and increase self-confidence; to gain poise and experience in public performance; to develop valid value judgments of individual skills; to become academically knowledgeable in the related arts; and to increase functional skills through practical experiences.

Q. What courses are taught in a classroom or lecture-demonstration?

In the Performing Arts class, the subjects of drama, dance, music, costuming, stage design, and theater management are all taught by classroom demonstration and lecture, with participation by the students where possible.

At the opening of the program in the fall, each instructor gave the entire class a one-day lecture, a quick summary of what would be taught in his area during the four-day seminars and throughout the school year.

The next phase of the program consisted of four-day seminars. Each subject area had an equal number of students (approximately 30 to each of six instructors). During the seminar the basic terminology, background, and some actual student involvement were used in teaching each area. The total class was divided equally, irrespective of the major area for which the student had signed into the class. The purpose of the mixing and the four-day seminars was to give every student a quick overview of the activities in the theater as well as to familiarize him with the vocabulary. After four days the students rotated to the next station, continuing the procedure until the end of approximately six weeks.

The team did not feel it would follow the above procedure when the course is repeated. It was felt there was a definite need for each major area teacher to have his own students at least twice each week. We found that after six weeks of seminars, we had to start from zero. The team suggests meeting twice per week in the major area and three times per week in the seminars.

Phase III of the program was performance-oriented, leading to an original program at Christmas called "Hope, Its Many Roles and Reasons." The original program dealt with the idea of hope and how it was reflected in several cultures and religions. The second performance was the musical, Pajama Game. A dance concert, the first to be held at San Mateo High School, was the last event.

Students were encouraged to participate in the area of the class that interested them the most for a particular production. Instructors found this difficult to handle, because when students requested a move they were not usually as experienced as the others in the section. New students had to be retaught, and consequently there was a slowing down of the class. The team therefore discontinued the open transfer policy and set specific times at which students could transfer to a new section.

Q. (continued) What are the studio or shop experiences in the arts?

The experience of the students was similar to that in a regular theater, with rehearsals of the show and the final production for the public.

Q. (continued) What special methods are employed by the teachers, the artist-teachers, the artists (team teaching or tutorial work would be examples)?

No new procedure or teaching techniques were used by individual teachers. A team teaching approach was used at the start, but it began to break down when the performances commenced. By the end of the year each subject area was operating in the traditional manner and primarily on its own.

We were fortunate in having two student teachers from San Francisco State College available each semester. They were very capable and contributed heavily to the work of the class. We also had valuable assistance from our teaching assistant in music and from a graduate of our own high school who turned to teaching.

Every teacher in the team utilized guest lecturers from the community and from San Francisco to help emphasize various phases of the program.

Q. (continued) What use is made of community facilities in the arts or other out-of-school arts experiences?

Our high school auditorium serves as our community auditorium; therefore we had students involved with community activities, for example, ushering at our Tri-City Concert Association programs.

Our students participated in field trips that included these:

- A special community series of programs presented by our local junior college, the College of San Mateo, which included lecturers on art, writers, and plays. The series also included a dance concert by the Martha Graham ensemble.
- A visit to the Kabuki Theater as presented by the Royal Kabuki of Japan. The tour included a visit and an introduction to the main actor of the Kabuki.

In the four-day seminars, special people gave instruction in special areas. For example, a representative from the local printing firm came to talk on printing methods, paper, and related items, and the public relations man from the school district talked on publicity and public contact.

Other experiences provided by the Performing Arts were the sponsoring of the Western Opera Theater, an affiliate of the San Francisco Opera. This was the third year of sponsorship. Each time the experience has been made available to the students from the three counties of San Francisco, San Mateo, and Santa Clara. The Western Opera will be brought in again next year.

Plans for the coming year are to sponsor a ballet company that would include special seminars in the dance and a full performance. We are also involved with having the San Francisco Symphony perform at San Mateo High School for a youth concert.

Q. What methods of evaluation, assessment, or rating are utilized in the arts?

In the Performing Arts class we did not pretest anyone. It was suggested to the student that he should have some experience in his major area prior to the class. Prior experience could mean singing in church choirs for voice, doing some recreation department drama, etc.

We did have a form of evaluation, since grades had to be given for the class. The evaluations amounted to performing specific tasks which the student could select from a list. Each task was given "job credits." A specific number of job credits gave a certain grade. In all cases the teachers made the judgment on the proficiency achieved based on their own experience. The teachers were also evaluated by the students through written statements and verbal evaluation.

Q. What practical school problems are encountered in initiating, developing, and promoting an all-around arts program in the high school?

The Performing Arts program was originally conceived to meet the desires of teachers that had been working together on a musical. The work they did was excellent, but they encountered the difficulty of not being able to bring their various phases together on school time. Their program was a noon hour, after school, evening situation. The desire to teach in depth was paramount. The group felt the experience being given to the students was valuable and as such could be justified as school time experience.

The San Mateo High School District has a specific procedure to follow in order to have a new program initiated. The steps involve submissions to committees of departmental heads and of school executives, to the superintendent, and to the trustees. All necessary approvals were obtained.

The class was scheduled into our first period (8:35 to 9:22 a.m.) so we could utilize preschool time for rehearsal if necessary. The teachers' preparation periods were all scheduled at the same time to give the team an opportunity to meet and plan their class activities.

We did not propose setting up a separate department of Performing Arts with its own budget. Instead we developed the course as a pilot program with each subject area in the course remaining in its own department, e.g., costuming remained in Home Economics, drama in English, etc. This was a mistake, since we had to rely on each of the department heads to be sympathetic to the program and to allocate funds as we needed them. Problems did arise, especially when departments began running out of funds. In addition to the departmental funds we had a special trustee account, part of the student body funds, which was completely under our control. As the year progressed, we depended increasingly on this fund. The problem with the fund was that we had to replace the money through ticket sales; therefore, much like a regular theater, we became self-supporting.

Q. (continued) What space and facilities are available to the arts; what are the plans for the immediate future?

Presently we have a classroom for drama and a fully equipped auditorium with a seating capacity of 1,603. The area for building sets is inadequate. Therefore, the stage itself has to be used for construction of sets, a situation that reduces the availability of the stage for our program as well as for community use.

In addition to the auditorium, we have a music building which has three rehearsal rooms--band, orchestra, and choir--plus a group of practice rooms. The art building is a separate building, containing one craft room, two art rooms, and one studio. On the ground floor is a complete print shop, the only one in the school district.

As part of the projected plans for the district, San Mateo High School, which was built in 1926 (the auditorium was built in the 1950's) is due for remodeling. At present the music building and the art building are separated from each other. It is hoped that during the remodeling all elements of the arts program can be brought together in a cluster around the auditorium. In addition, we hope to have a little theater as well as one or two rooms which could be used for large lecture halls or for additional little theaters. The program will be voted upon in the fall of 1970, when a bond issue will be submitted for approval.

Q. What number and percent of students actually participate?

The approximate enrollment figures are as follows:

	75	Band
	14	Orchestra
	100	Choir
	15	Music survey
	7	Independent study
	5	Percussion
	5	Performing arts administration
Music	221	= 13.0%
	90	Crafts
	30	Culture Now
	71	Art
	25	Commercial art
Art	216	= 12.7%
	65	Performing arts--drama
	15	Stagecraft
	27	Drama
English	107	= 6.3%

Q. What indications are there of the interest of students in some aspect of the high school arts program (a) as a form of general education, and (b) as a start toward further involvement?

In informal discussions, students show an interest in the idea of gaining general education through the arts. However, they then ask how the colleges would accept them if they were in such a program. Would their chances of getting into college be jeopardized? At present we cannot answer these questions.

The students have remarked that they wish they could do more in the arts, but because of the college requirements and our six-period day the arts remain in a secondary position as far as student choice is concerned.

The California Music Educators Association has been working with the University of California in an attempt to have the university say that a course in the arts be recommended for entrance to the university. At present no action has been taken by the officials of the university, although they are considering the idea.

Q. What is judged to be the proper role of the principals and other school executives in relation to the arts programs?

The role that principals and other school executives play is simply as support personnel or as facilitators of the program. Our Performing Arts had to work with the assistant principal for finances, the principal for personnel assignments, and the head of guidance for pupil assignment to classes.

Presently we are working on a reorganization of district and school personnel, and the roles of various administrators will change. A matter for constant concern is that the person in any key job has a direct and determining influence on what is done in the arts program. The reorganization may entail reeducating various administrative staff members, especially if they are not initially supportive of the arts.

Q. What are the features of these illustrative arts programs that may be of special interest to other high schools, perhaps similarly situated?

The Performing Arts concept can be implemented in any high school that has (1) adequate performing facilities, (2) a team of teachers who believe in the idea and can see the value to students and who develop the program together before initiating it, and (3) the support of the administration in trying a new approach.

The students that were involved in the Performing Arts program this year were definitely motivated and were able to find an outlet to express themselves.

A coordinated program, such as ours, could benefit the community itself through the programs that it brought in originally for the benefit of the students. An example is our bringing in the Western Opera Company.

A key to having a successful program is to state specifically what it is you wish to achieve with the students through the program. Our pilot program did this only in a general way. The teaching staff made the assumption that we all knew what we wanted to achieve. This reflected the traditional approach to the construction of a new course. Teachers in the arts generally are afraid to move into the realm of specifically stated objectives, objectives which in fact can be measured. Instead they hide behind the answer that most things in the arts cannot be specifically measured and therefore there is no value in trying.

The problems encountered by the Performing Arts team were of value in guiding us through the early planning for the next step we hope to take, that of establishing a school-within-a-school or house plan. At San Mateo High School, one of the schools being considered is a Humanities School, with the performing arts being the basis of the educational process. It is felt that all the aspects of general education at its minimal levels of proficiency can be taught in this program. Utilizing the center of student interest to teach the needed basics, e.g., mathematics, English, social science, etc., will aid in motivating the student in his learning experience. It is naturally assumed that for advanced work in any area the student would contract out to another house to fulfill his needs. The student would be in the house for four years, unless he determined that he desired a change in his emphasis of study, as, from the performing arts to science, in which case he would transfer to the science house.

III. Information on Other Courses Dealing with the Arts

A course called Humanities is being taught at Modesto High School in California. There are five teachers on the team dealing with art, music, drama, dance, and literature. The class meets three days a week in the major areas and two days a week for the humanities. The student remains with his major area for the full year.

A course called Humanities--Government 2, which meets the requirements of the district for a twelfth-year government and English course, is taught at Mills High School in the San Mateo Union High School District. The class meets two hours per day and has two teachers, one from the English department and the other from social science. At present there is a teaching assistant assigned; he has a major in art history. Guest lecturers for music, drama, and art are brought in for the various phases of the course.

The course is organized in chronological order, starting with Greek culture and placing major emphasis on Western civilization. The class covers the political, social science, art, sculpture, music, and history of each era. In the past two years, some phases of Oriental culture have also been studied.

An interesting organizational procedure used is that of a student curriculum committee. Early in the semester four to six students from the class are given the task of determining where the emphasis should be in the class. The instructors give the committee the basic objectives they wish to achieve in the class. Then, with the committee, they establish how they are going to accomplish these objectives and where the students wish to spend the most time. These students usually meet out of school with the teaching staff to hold their sessions.

Program

of

INSTITUTE OF AMERICAN INDIAN ARTS

Santa Fe, New Mexico

Submitted by

James A. McGrath
Director of Arts

"The American Indian has never truly subscribed to the Common American Middle Class Dream, largely because of the fundamental differences existing between his life-goals and those of society at large. The Indian value system always has been centered on the idea that man should seek to blend his existence into the comparatively passive rhythm of nature, as opposed to the dominant society's quest for control of nature through scientific manipulation of its elements. This schism, alone, has been a formidable barrier to the establishment of a constructive interrelationship between the protagonists.

"Another factor with important bearing on the Indian's negative reaction to some of the general goals set forth for him has been his original indigenous relationship to the land of America, his position and attitudes in this respect being dramatically different from those of the immigrant groups by whom he was eventually surrounded. Psychologically, the American Indian generally has remained aloof from the melting pot concept upon which this country was structured.

"The language barrier must be placed high on the list of circumstances which have worked to the detriment of both the Indian and the Government. The grammar and semantics of Indian languages differ so widely from English that they impede communication and are a major deterrent to the successful education for the Indian child who, on entering school, has to contend with the requirements of a curriculum based in English which, to him, is a strange and uncomfortable foreign language. The child has difficulty learning under these conditions, not because he is unintelligent but, rather, because the educational offering has not been structured to his special needs.

"Unfortunately, some early efforts of the Government to bridge the many gaps proceeded erroneously, based on the premise that the Indian, if given the opportunity, would relinquish his 'Indianness' sooner or later and fit himself into the overall plan of American life. History points sadly to the flaws in this assumption.

"The Indian youth shares in the general concerns of the typical American teen-ager; he wears mod clothes, does the latest dances, engages in TV hero worship, and is generally cognizant of the significant youth movements of search and protest. In short, he has all the problems common to the youth of this era and, in addition, the difficult problem of making a satisfactory psychological reconciliation between the mores of two cultures."

Lloyd New
Director, Institute of American Indian Arts
writing in
"Native American Arts 1; Institute of American Indian Arts"
a publication issued in 1968 by the
U. S. Department of the Interior.

The Institute of American Indian Arts ia a national boarding school under the auspices of the U. S. Bureau of Indian Affairs. For Indian youths it offers an accredited high school program and post high school vocational arts program as preparation for college and technical schools or employment in arts vocations. The program offers vocational and prevocational training in the various arts. The emphasis is upon developing the student's sound qualities so that he may face life problems in the modern world. Art education at the Institute emphasizes the study of what is of unique merit in Indian aesthetic traditions, for which training is not available elsewhere. The program is highly flexible, with wide latitude for experimentation. The aim is to turn out truly creative graduates.

Aims

We, the staff of the Institute of American Indian Arts, recognize there are many Indian youths with special interests in various fields of arts which have not been open to them. By providing adequate tools, together with professional leadership, freedom for exploration in various art fields, and the encouragement of each student toward maximum freedom of artistic expression, our Government is making a unique contribution to the betterment of young Indian people of all tribes. Through such opportunity many Indian youths make significant cultural contributions to the world.

Specific Tasks of the Institute

As we think of the many values and specific tasks of the Institute of American Indian Arts, we emphasize the following:

1. Through the Institute, the deep roots of Indian aesthetic expression may be preserved and reenlivened.

2. By emphasizing the best that is inherent in many Indian art traditions, the Institute generates a new pride for Indian people.

3. In the modern world top artists such as architects, creative writers, composers, and designers need a first-rate general education. Thus the Institute serves as a special high school for Indian youth preparing for college and technical school in the various art professions. The Institute also offers a two-year post high school program of vocational arts training.

4. A basic task of the Institute is to develop methods whereby Indian youths enter the modern world with social poise and confidence.

5. A key aim is to present to all the peoples of the world an American educational program which exemplifies respect for a unique cultural minority.

To the extent that these aims are accomplished, the Institute of American Indian Arts may become the prototype of a practical operating center for upgrading the role of the American Indian in contemporary society. Thus, in many ways, the Institute carries the responsibility of being something new in human affairs, something of great national significance.

The Institute is developing techniques for bringing to the general stream of culture those unique qualities that Indian society has to offer. Its educational program looks not only to Indian culture but also instills an awareness of the general cultural milieu. The student learns about the world in which he will function. The Institute projects the kind of art education that enables the individual to discover within himself the powers of creativity, to understand the universal principles of design, and to express himself seriously in an appropriate medium. The Institute explores new methods of doing things, utilizing new materials and tools. The importance of proficiency in the arts and crafts and of training for a sound place for the artist in the economic world is fully realized.

The Institute holds that the glorious cultural heritage manifested in the artistic production of the Indians of the western hemisphere can be used as a deep inspiration for an intelligent linkage with modern creative effort. It should result in a unique enrichment of the total cultural scene. While no one formula exists that can magically bring about this exciting projection, it is hoped that effective techniques can be evolved that will counteract the harm that comes from clichés about Indians and Indian art. One must consider the rapidly changing Indian world and realize that Indians are human beings, entitled to the same freedoms of self-determination as others. The validity of the art expression of any group cannot be measured by its unique qualities alone; there exist some universal principles of art. Above all, there must be an acute awareness of the Indian artist in terms of his responsibility to society in general.

Organization of Instruction in the Arts

Instruction in the arts must necessarily be dynamic to maintain creative liveliness. The types of courses being offered, subject to later analysis of the interests and aptitudes of students, are mentioned below.

Indian Culture Studies. All students attend three class periods per week. The course explores Indian expression--historical and contemporary, North and South American continents--in areas of philosophy, literature, dance, costume, music, visual arts, and related fields. Elective courses include Indian culture studies, traditional techniques, traditional dance, ethnic music, ceramic sculpture, traditional painting, and exhibition arts.

Introductory courses. All students take a course in introduction to arts, branching out from a close look at design as used by Indians to design in the universal sense. Courses introductory to the dance, to music, to writing, and to the theater are also given.

Exploratory Experience. This is a course taken during the first week of school by every new student. The student selects seven major art areas from this list: performing arts (music, dance, drama, and creative writing), painting, sculpture, ceramics, textiles (woven and decorated), jewelry and metals, traditional techniques, graphics, exhibition arts, introduction to arts, and silk screen.

Comments on Art Appreciation

The majority of the Indian students at the Institute are from rural communities; some students come from homes in isolated areas where their ancestors lived 30,000 years ago! There the arts evolved as an aspect of everyday life. An active appreciation of life and its elements was the rule; a bowl was made beautiful because it was to hold water or food--essentials for living. The water jar was coiled out of ropes of clay, without a wheel. The decoration of the water jar evolved into highly abstract forms that either brought water or required water: pollywogs, lizards, frogs, plants. The essence of the pot contained the essence of its life. Thus a work of art was created. Still, there was no Indian word for art.

Today the young Indian person follows the same rhythm: acknowledging life, creating from the essence of many millenia of feeling. Whether in a rural person or an urban person, the deepest feelings aroused are essentially Indian. The pots may now be made either by coil or by wheel-thrown methods. The painting may now be on canvas, but the source of symbols and colors lies mainly in a deep heritage.

At the Institute, arts appreciation denotes activity, the development of the self-image. The first step is experience. Appreciation, as such, comes later or accompanies the experience.

The term "arts appreciation" is a non-Indian term. The success of our program stems from ignoring this non-Indian terminology while actively involving the students in materials, tools, and skills, together with exhibitions, festivals, and publications. In this way, art appreciation is a continuing experience toward the use of one's artistic talents and skills.

Perhaps the only course approaching "arts appreciation" is an arts history course that surveys the world history of art, often through comparing Indian and non-Indian creations, e.g., Inca and Coptic textiles, Mayan and Aztec architecture and sculpture and the Egyptian and Greek. Plains Indian painting is compared to Roman and early Spanish painting; Pueblo pottery to Greek vase painting and Chinese pottery. This arts history course is required of all majors in the visual arts and is recommended for performing arts majors.

Undergraduate Program

To qualify for graduation an undergraduate must successfully complete 18 units of credit in the academic and arts program. These units must include the following:

- English--4 units
- Mathematics--1 unit
- Arts--6 or 7 units
- Health and Physical Education--1 unit
- Chemistry or Physics or Biology--1 unit
- Social Studies--2 units, one of which must be American history

Graduate Program

Postgraduate studies at the Institute of American Indian Arts provide a student with a variety of opportunities for specialized arts training and support work in the academic subject areas.

Course Offerings in the Arts

The objectives of the Arts Department is to provide, through a wide range of art courses for students working toward either a high school diploma or a post high school certificate, the skills, knowledge, and attitudes contributing to the students' future vocational goals in the arts. Courses are listed under the following departments:

> American Indian Culture; Fine Arts; Plastic Arts; Performing Arts; and Exhibition Arts.

The program provides opportunities for students to make use of their traditional culture as an important element in their creative work. Whenever possible, the student will be directed toward advanced study and training in the arts field most conducive to his development as an artist. Enrollment in arts classes is not related to the traditional classification of students as freshmen, sophomores, etc. Instruction in the arts is individualized as much as possible. After the introductory requirements are met, students of several classes work together in the studios. All studios are classrooms. They are set up professionally. Each staff member organizes his area to suit himself, based upon instructional needs and student requirements. Studio class loads do not exceed 18 at any one time, but arts history may register 25 students and the traditional Indian dance, 40.

Relation of Arts to Other Subjects

The Institute concerns itself primarily with the development of attitudes, skills, and production in the arts. Hence all academic and guidance curricula support the arts. At the same time, the arts enrich each academic and guidance activity.

Student Plans

Below are cumulative statistics for 1966-1970 (month of June) covering the plans of students in grades 12, 13, and 14.

Year	'66	'67	'68	'69	'70
Number of students	156	143	126	128	96
Returning to the Institute	69	66	60	46	28
Enrolling in college, art school, or both .	38	20	26	20	23
Enrolling in vocational training	32	35	29	38	26
Entering military service	10	7	3	7	3
Entering direct employment	3	3	5	1	2
Marriage, or future plans unknown, or both	4	12	3	16	14

Evaluation

Since the Institute of American Indian Arts program is not a terminal program, evaluation is continuous. It deals with a student's development in attitudes, skills, quality of work, involvement in the community, and potentials for advanced work or an ultimate role as an artist. Art expression can be truly measured only in terms of that which is honestly a part of the expresser. Pretense destroys the validity of the object or action. The effectiveness of form based on noncreative factors is measured only in terms of craft skills.

Community Facilities

The three universities in the area aid the Institute's program through forums, speakers, concerts, and films. Other cultural resources in Santa Fe that are of interest to the students are the Museum of Fine Arts, the Laboratory of Anthropology, the International Folk Art Museum, and the Museum of Navaho Ceremonial Art.

There are 37 art galleries in the city. Over 2,000 persons in the population of 45,000 make their living in the broad field of the arts.

A Report

on

THE ARTS IN GENERAL EDUCATION PROJECT

in

University City, Missouri

Supported by
The JDR 3rd Fund

Submitted by

Stanley S. Madeja

Director
The Arts in General Education Project

Project Setting: Community and School Profile

If the school is the foundation for formulating adult values, and if the arts are to have any impact on a student's values and general knowledge, then the arts must be nurtured in the elementary grades and reinforced continuously through the secondary school level. The need for sound and meaningful arts instruction at all the grade levels ranks as one of the major problems facing educators, and the means for carrying out such a program presents an even more formidable challenge.

It could be said that a large percentage of our adult population has not reached an educational level in the arts beyond the eighth grade; however, a more conservative conclusion is simply that the average student, regardless of academic background, is not learning as much about the arts as he is about other disciplines. As a consequence, the student may not formulate positive attitudes toward the arts as a body of knowledge or as an integral part of man's cultural heritage. One way of meeting the challenge of exposing students to the arts in a significant way lies in developing a sound arts curriculum within the structure of the general educational program. This can be taught by the arts and nonarts specialist, thereby reaching a larger percentage of the student population. It is this that the Arts in General Education Project in University City has sought to do.

University City, Missouri, is a suburban residential community of approximately 55,000 people located on the eastern border of the city of St. Louis. Founded in 1904, it was the first major suburb in the St. Louis metropolitan area. It has always been basically a residential community, although it does contain extensive commercial and industrial concerns.

The housing situation in University City reflects the racial transition taking place there. One can surmise from its age that University City contains much older housing. One could also surmise from its location on the western end of the black community in St. Louis that housing integration would become a reality. In 1964 black people began to look to University City for housing, and the community responded with ordinances prohibiting unscrupulous real estate companies from "blockbusting" tactics and an antisolicitation ordinance. An urban renewal program in a centrally located commercial and residential area was initiated. This, combined with housing code enforcement and the formation, by black and white citizens alike, of many neighborhood associations, served to maintain and upgrade the quality of the housing available to incoming black residents as well as to help reverse the economic decline of the area. This is not to say that University City and its residents have not encountered problems and pressures in this transition, nor that problems do not remain. But it is clear that a climate receptive to change exists in the community and extends to the University City school system as well.

University City has a long tradition of fine public education.

The school system has had the strong support of the residents of the community since it was founded more than 50 years ago. Approximately 18,000 families live in the district. The total enrollment in the school system is approximately 8,000, of which perhaps 40 percent belong to racial minorities. Approximate enrollments are 1,850 in the high school, 1,750 in the two junior high schools, and 4,400 in the 11 elementary schools.

Within the individual schools, an ungraded concept prevails. Students work at appropriate levels and at their own rate. Team teaching is a reality at many levels, and, in addition, teachers from many schools and subject areas come together to plan and evaluate innovations in the structure and content of the curricula. Each school has a central library that serves as a learning resource center for students and teachers alike.

Financial support for the school system comes from a tax base that is considered average within the area, and additional monies are received from the State of Missouri and other sources, including utility and intangible property taxes. The expenditure per pupil is above the average for school systems in the area.

Theoretical Base

The Arts in General Education Program in University City is based on two premises. The first is that the arts can and should affect the total curriculum in such a way that they become an integral part of the general education of each student. The second premise is that the teacher should be involved in the curriculum building process.

In order to make the Arts in General Education curriculum operational it was necessary to clarify its relationship to the existing programs in the literary, visual, and performing arts. It was envisioned that the existing arts programs should not be altered, except to the extent that their base be broadened to emphasize general education rather than specialized training in the arts.

In the two years of the project the Arts in General Education curriculum activities have become the major arts education vehicle for reaching all the students with all the arts. The curriculum includes those components of the existing art and music programs concerned with general education. In University City, art and music K-8 have been considered general education. The specialized programs in the disciplines, such as the performance component in music, branch off at the appropriate level of instruction. Those students who have special aptitudes or talent in the arts and a strong interest in pursuing the arts as a career, or who want to develop an in-depth skill in one art form for professional purposes should be given an opportunity to do this at any time it is appropriate.

It was assumed that there was in the University City School

District an existing course of study that had applicability to general education in the arts. In the very early stages of the project a survey of the existing courses of study was conducted to determine points of access or entry into disciplines related to, but outside of, the context of the existing art and music programs. This eventually resulted in the access model, which used the existing instructional program as the guideline for the development of the Arts in General Education curriculum and provided a direct means for reaching all the students.

The survey became a first step in the development of a general curriculum model. After the survey of existing curricula was completed, long-term educational goals were developed that stated the expected instructional outcomes of the project. Topics for units and courses of study were then identified.

Survey of Existing Program

The access model for the Arts in General Education Program provides a basis for organizing the curriculum by locating within the instructional program points where instruction in the arts could take place. Traditionally the arts have had two entry points into the school program, the elementary grades and junior high school, and this has been determined in most states by the state education requirements. This was true in the state of Missouri. These requirements could be regarded as access points for the visual arts and music. The task, then, was to identify entry points into the existing program for other arts areas--literature, film, and theater arts--and to examine the program for places where interdisciplinary units of courses of study could be interjected.

The existing art program consisted of an elementary program grades K-6 that was taught two days a week in two 40-minute periods, a junior high program in which art was required in the 7th and 8th grades and elective in the 9th grade, and an elective senior high program with three art teachers working in a studio base program. The music program has a similar pattern but with specialization starting in the elementary instructional program. The general music program is taught from grades 1-8; specialists are used in both the elementary and junior high schools. The high school has an elective instructional and visual program.

Two disciplines in the arts have traditionally been associated with the area of study in language arts and English, those of literature, and film and theater arts, but the role of these disciplines has been minor compared to the dominant areas of reading and language usage. In University City theater arts was not being taught with any consistency, especially at the primary, elementary, and junior high levels. However, literature was taught throughout the English program, especially at the secondary level. Therefore a concentration on developing a theater and film component of the language arts and English programs was identified as an area for development.

The social studies curriculum was examined for entry points relating to current social problems affected by the arts or relevant to the arts. Two years ago concern for the environment existed but was not as well publicized as it is today. The social studies curriculum in operation related to those leading ideas that are the foundation for environmental studies. The goal was to expand these ideas to include the aesthetic dimension of the environment as well as the ecological and social dimensions. A development effort in this area was started and resulted in the teaching of a sequence of environmental units in the social studies curriculum, starting in the third grade and culminating in the secondary program.

With the environmental studies approach, the need was seen for a perceptually-based early education program as a starting point for a child's education in not only the arts but in all the disciplines. Therefore an experimental kindergarten program with the goal of educating the senses was developed as an extension of an existing program in early education in the University City schools.

The overall curriculum of the University City schools was moving in the direction of bringing the disciplines together. Instructional materials development within the Arts in General Education Program extended this objective into the arts by the construction of units and courses of study that look across or juxtapose the arts in a learning sequence. These units or courses have been developed by teachers in the program, the project staff, and consultants as a part of a pool of interdisciplinary or comparative arts learning packages that can be used by teachers. This unit pool provides a flexibility of arrangement for the teacher and the schools in the district: a unit may be selected from an instructional service center by the teacher when she is ready to teach it. The instructional pattern varies from school to school according to the needs of the students and the organizational structure of the school. The courses of study, such as the communication component, are a regular part of an existing instructional sequence.

Educational Goals

In a curriculum project the difficulty lies in determining where to start. The choices are somewhat arbitrary, in that the literature does not provide a prescriptive method for proceeding. Therefore, the Arts in General Education Project started by determining the long-range, overall goals after surveying the existing curriculum. These goals became guideposts for arranging the materials that were developed into instructional sequences and for determining areas of emphasis at each level of instruction. The goals were written by the staff of the Arts in General Education Program and were reviewed by the Central Midwestern Regional Educational Laboratory (CEMREL) Aesthetic Education Program staff. They drew extensively on the work of Phase I of the Aesthetic Education Program (See Guidelines, A Curriculum Handbook for Aesthetic Education, written by M. Barkan, L. Chapman, and E. Kern, and published by CEMREL in 1970), whose purpose was to develop a theoretical base for aesthetic education in general education. While goals may be unique to the particular setting, University City, they are stated quite broadly and should have applicability to other programs. The goals will probably be revised as the program continues to evolve in the school system. They are as follows:

1. The student will:

   Perceive the aesthetic qualities in his environment through all senses and be able to express them in verbal and non-verbal terms.

   Develop aesthetic criteria for observation and discrimination in his environment.

   Develop perceptual skills and capacities for expressing these qualities by involvement in arts experience.

2. The student will:

   Identify the formal properties of an art object or event.

   Justify his aesthetic judgments based on relevant criteria.

   Develop a vocabulary for describing and telling about the arts.

3. Using the art forms or events as a basis, the student will:

   Perceive the role of the artist and art object within a society.

   Examine past and present developments in the literary, performing, and visual arts.

   Understand how the arts function to affect or reflect a culture.

   Consider aesthetic criteria in the decision-making process.

The student moves through the program with a concentration on aesthetic awareness as the initial goal. Here he would have a variety of activities in arts in which to explore each discipline through the senses and develop ways of experiencing various art objects and events. A second emphasis, reflected in goal 2, will be on the art object or event and the artist. The student will develop visual and verbal tools for responding to the art object or event and will acquire information about the process of producing art or organizing events. A third concentration will be to extend the student's perceptions of the arts into a cultural context. The instructional sequence will be exemplified by his immediate environment and the community in which he lives, and eventually expanded to the culture of his and other countries. The overall outcome of the Arts in General Education Project should be a student who is an aesthetically responsible individual.

Materials Development

One initial step, and still an ongoing task, was to survey and select existing art instructional materials for the teaching of the arts in K-12. It became evident that materials were available but that in most instances they lacked an instructional context to relate them to a given area of study in the arts. For instance, in the visual arts, there were thousands of slides available for purchase on every conceivable topic, with related historical data, but few of these sets or individual slides were organized into instructional programs usable by the arts or nonarts specialist. Therefore it became apparent that the project staff had to take on the responsibility of developing original materials, using the resources within the district. In two years of development the project has completed a number of instructional units at the elementary and secondary levels. For the purposes of this report the secondary program will be described in detail with emphasis on the units being taught in arts outside the context of the regular art and music program.

Environmental Studies Program

Study of the man-made and natural environment is one of the major developmental efforts of the Arts in General Education Project. The program is made up of a series of the related units which reside mainly in the context of social studies. The components of the program fall into three broad categories: the development of perceptual skills, such as seeing, listening, hearing; the man-made and natural environment and how we interact with it; and making aesthetic judgments about our environment. The program begins in the formative years with a perceptually based program at the preschool and kindergarten level. The emphasis is on behaviors essential for general learning, such as observation, recognition, and listening skills, but also on significant aesthetic experiences.

As the student moves through the environmental studies program he starts to concentrate on the natural environment in the third grade and attempts to relate this to various aesthetic phenomena. After this concentration on perceptual development and natural phenomena, the fourth grade student is introduced to his own metropolitan area in a social studies unit that looks at St. Louis in a historical and cultural context. The unit is called St. Louis, the River, and the Arts. A general unit termed The City follows. It is based primarily on locally and nationally prepared American Institute of Architects materials, and includes commercially available films on the city. This unit and other materials provide the transition between the units mentioned and those taught at the junior high level.

A major unit in the 9th grade social studies class is Redesigning the Community. It tries to develop a critical awareness of environment through a study of interactions and social processes as they are dealt with in city planning and urban design. The student analyzes various urban design concepts exemplified in a series of slides that show various cities and their components. From this general overview of what urban design is and how it is related to various cultural phenomena, the student then is taken on a slide tour of his own city, using a map for reference. A model of how the city developed historically in terms of land use is employed to reinforce the concept that a city evolves functionally and is affected by its environment in specific ways. Working from this background the student then identifies areas in his community that he would replan. These become the subject for a project in which he actually uses some of the concepts learned in redesigning a section of his community. Or he may choose a hypothetical situation and plan for a new element in the setting. The culmination of the unit comes when the student makes a presentation to his peer group, as an urban designer would to a clientele, wherein he justifies his aesthetic and functional judgments. This unit completes the environmental study sequence in the social study area.

Arts Units in the English Program

Religion, war, pageantry, wealth, and poverty are the recurring themes that link the arts in a unit, Themes and Moods in Spanish Art, for junior high school English programs. These themes and the moods that emanate from them direct instructional emphasis to descriptive prose as well as poetry. The students study the kinds of art peculiar to the culture of Spain, and along with the realization that Spanish art is not in the ascendant, they come to know the creative geniuses it has contributed to the art world. Stimulated by involvement in the unit, the terminal activity is a colorful art fair displaying original poems, posters, a slide-tape show, banners, and collages.

Also for junior high, a unit called The Communicative Process: Arts and Language uses a variety of sense experiences to involve the student initially. He is then asked to communicate his involvement through creative and descriptive writing. Such activities as a student critique of Picasso's Guernica are part of the unit.

Related to this junior high unit an instructional sequence designed for use in the sophomore English classes was developed to make students more aware of the effects of visual and aural phenomena on their personal behavior. The unit, called The Communicative Process: The Packaged Soul, sensitizes the students first to elements of design such as color, texture, and size, and then to the methods the designer uses to organize the elements. Current advertisements are used as vehicles to illustrate these concepts. The students analyze various value concepts presented in television and magazine advertising. They produce a commercial, using motion picture film (or still photography) and voice to advertise a product of their choice. This unit provides a dimension in communication for the English course which is centered in the arts processes but relates directly back to the basic goals of the English program in that it explores various methods whereby man transmits information.

Currently an expansion of this unit into a course of study is being tried out for a nine-week period. The unit has been expanded to include all the popular media. An arts-based media specialist has been employed to teach the course as part of the three-teacher team for 60 sophomore students.

The objectives of the course are centered in six categories: perception, knowledge, creativity, skills, production techniques and attitudes toward the aesthetic dimensions of communications. The content of the course centers around film, graphics, television, aural communication, and photography. The student is involved in a range of activities which explore and demonstrate how each of these components is used in the process of communication and which ones constitute criteria for making aesthetic judgments. A teacher guide has been developed, and support materials for teacher and student have been completed (See Communications, Teacher Guide. Arts in General Education Project, University City Schools, 1970). The course is being taught on an experimental basis, and it is expected that by the fall of 1971 it will be a part of the regular sophomore block offering at the high school.

Theater Arts Curriculum

The major thrust in theater arts has been to produce an instructional resource that comprises a comprehensive K-12 sequential drama curriculum. The curriculum is centered in the following assumptions:

1. It can be used by the regular classroom teacher; a trained drama specialist is not necessary.

2. It covers a K-12 scope and is not based on grade level or age but on the development of essential motor, mental, and perceptual skills.

3. It combines, reinforces, and enhances the relationship between drama and movement without undue emphasis on technique.

4. It will interact naturally with the existing language arts program, or it can be used as a separate curricular unit, particularly in the junior and senior high schools.

The program is made up on 4" x 6" index cards, termed the Theater File Box. Each card contains a separate theater exercise and stresses one or more skills. The cards are arranged in the box according to the degree of difficulty and level of competency at any given point. Each card includes a prerequisite (if any), warm-up exercises, instructions for participation, side coaching techniques, evaluation procedures, and points of observation. This curriculum is being developed in cooperation with CEMREL's Aesthetic Education Program.

Tantamount to actual participation in a theater curriculum is the role of the audience member. Prior to the performance by local theater groups each class received a half-hour preparation on the nature of improvisational theater. The unit, entitled Audience Power, stressed three major points: theater is communication, improvisation is a legitimate means of communication in the theater, the audience has a relationship to the quality and direction of the performance and has the power to influence the actors in their roles.

The Artist in the School

The Arts in General Education Project at University City has been working toward the development of models for the use of arts professionals in the schools. The "shot of culture" represented by an isolated outing to the symphony or the theater was considered inappropriate. Rather, models that build upon the artists and that employ their unique skills as an integral part of the education program were developed.

A unique example of how professionals can be involved in the schools was a playground structure project--the planning and building of a sculpture for the school's playground-park. An architect, architecture students from Washington University, high school students, parents, and others cooperated in bringing their individual talents, expertise, and capabilities to bear on the fulfillment of this project.

Another approach to professional involvement that has traditionally been used in colleges is the artist in residence. CEMREL, Inc. received a grant from the National Endowment for the Arts to carry out an experimental program to develop models for the utilization of the artist in residence in the high schools. One of the artists worked at University City Senior High School and interacted with the students during the 1969-1970 school year. Implicit in this program was an assumption that a working artist can be used in a school setting on a day-to-day basis and can function as a unique component of the instructional staff. The models developed from the workings of six artists in schools across the country will delineate precisely how this was accomplished.

Existing community resources can be used to broaden the student's awareness of the arts. In conjunction with performances by the MECA theater group, a Title III project in St. Louis, the Arts in General Education Project developed the Audience Power unit mentioned above, which prepared the 1st-through-6th graders and their teachers for the improvisational drama they were about to see. Another unit of this type related to attendance by K-12 students at a St. Louis Symphony performance at Powell Hall. Developed over a two-year period, the preparation unit presents video tapes on the composer and the conductor and related materials on the personal characteristics of a symphony musician. The students are supplied with program notes about the music to be played and given a slide presentation on Powell Hall, its architecture, its renovation from movie palace to symphony concert hall, and the urban planning concepts exemplified by this change. Such preparation units as these seek to reflect many facets of a single theater or music performance in the general instructional program, as well as to bring professionally mounted arts events to all the students.

Communications and Media Lab

The media laboratory was opened late the first year of the project and was located at the senior high school. The purpose of the laboratory was to provide students and faculty a facility for the production of their own media components for instruction. The media laboratory is a physical resource in that it provides the equipment necessary to carry out such production; complete film-making and still photography equipment, as well as copy equipment, is housed here. The laboratory has provided various types of media at a low cost to teachers and has been utilized as an integral part of the instructional program for various subject areas in the high school. A collection of some 15,000 slides has been accumulated over the two-year period, and this has been tied into the instructional service center of the high school, which acts as a distribution facility for the materials produced by the laboratory. This resource is being used as part of the support base for the communications course. Students work in small groups on a rotating basis to explore in depth the various components of the course.

CEMREL's Role in the Arts in General Education Project

The evaluation of the Arts in General Education Project has been conducted during the past year by the Central Midwestern Regional Educational Laboratory (CEMREL), which is located in St. Louis. Under a grant made by the Fund to CEMREL, attempts have been made to deal with four areas of formative evaluation: (1) a detailed description of how the project progresses, (2) specification and isolation of factors contributing to the success or failure of the activities, (3) development of methods and instruments for evaluating the art instructional packages, and (4) proposals for small experimental studies related to specific problems that will accelerate or benefit the process of curriculum development not only in the project but in the arts in general.

Efforts were expended in developing a reporting system that would insure an accurate accounting of the project's activities. The guide that was developed is approved on the basis of outlining objectives and methodology for the upcoming reporting period. Then at the end of the reporting period, progress is noted in the relationship of the projected objectives; difficulties, if any, are noted and delineated. On the basis of this assessment, objectives and methodology are restated for the next reporting period, and the resources needed to continue are noted.

In an attempt to identify and isolate those sites that contributed to the success or failure of the project, it was determined that the most logical and resourceful pattern to follow was that of doing a series of interviews. Criteria for the interviews were developed for securing pertinent information from teachers, administrators, people in the community, and the students; a random sample of teachers and administrators was interviewed.

The criteria or guidelines for the evaluation of learning packages were formulated as a series of details that evolved out of the curriculum development activities of the first year of the project. This phase of the evaluation component operates on the assumption that formative evaluation occurs continuously and at all levels during the developmental process, providing immediate feedback to the curriculum designer and developers. Included in this aspect of the evaluation were the following: (1) the acquisition of systematic feedback from those teachers who developed and used the Arts in General Education materials by means of a critique sheet, (2) a review of objectives and concept statements by evaluation specialists, and (3) the preparation of prototype assessment items based on the content of the packages. In order to implement this part of the evaluation activities it was necessary to identify those teachers who used the materials and the dates on which the materials were used. To account for the teaching of units in a particular school the evaluation staff devised a chart system that allowed for plotting teachers with units and projected dates for teaching. Such a system also provided a means of accounting for the number of students and teachers who used the Arts in General Education materials.

In regard to the 4th element of the evaluation component, two pilot studies are being conducted with students at the Early Education Center and the Experimental Kindergarten. Those investigations are exploring further the potential of early experiences as the foundation for education in the arts.

CEMREL also provides financial support through consulting services in the areas of planning, curriculum development, and teacher training.

The school system is the site of the pilot testing of CEMREL's Aesthetic Education Program curriculum materials. These materials are tried out in classrooms throughout the district before formal pilot testing, and the climate created by the Arts in General Education there contributes greatly to the development of effective aesthetic education materials for use in the general curriculum. These materials will become a part of the instructional service centers when testing is completed during the third year of the project.

Outcomes and Directions for the Future

After two years of working directly with the school system, the staff should not claim that the project is an overwhelming success. However, what is happening in University City is extremely important, and the outcomes are innovative and should be exemplary to other school systems. In the school system of today there are so many uncontrollable variables that anything that is developed must be flexible enough to adapt to tomorrow's world. Three overall goals were projected from the Arts in General Education Project. First, we hoped to reach all the students with all of the arts, K-12. In the second year of the project approximately 44 percent of the students at the elementary level, 23 percent at the junior high level, and 14 percent of the students at senior high level were involved in instructional units developed by the project. This means that besides the ongoing art and music programs, which reach all the students grade K-8 and the elective programs of these subject areas, teachers found enough time in other parts of the instructional program for instruction in the arts.

Special art events and contacts with professionals in the arts, such as Powell Hall, the theater performances, and young audience groups, reached varying percentages of the students, ranging from 84 percent for theater arts to 6.4 percent for the playground sculpture activity.

In addition to these actual contacts with students, all the teachers at the elementary level have been contacted through workshops; those in the junior or senior high schools to whom the project is applicable have been reached through either workshops or personal contact.

With regard to the second goal, the development of a curriculum model, we feel the progress has been dramatic. A considerable number of the problems we faced early in the summer of 1969 have now been resolved. The content of the Arts in General Education Project within the general educational program has been defined. A model for access into the existing curriculum has been outlined and accepted by the school system as a whole as well as by the teachers.

A method involving the teacher as both curriculum writer and critic has been developed and made operative to try out materials, and a Teacher's Handbook, which explains the overall goals of the project, has been developed. The materials have been sequentially related to these overall goals.

The third major goal was to have the teacher generate curriculum and make use of the resources presently available in the schools to construct materials. To this end, two teacher workshops were conducted during the summer periods. The teacher as a curriculum writer has only certain resources at hand, being limited both by time and background in a discipline. However, as the project progresses, it seems apparent that the teacher is most useful as an initiator of ideas and a developer of prototype materials. It is equally apparent that the teacher does not have the time in a teaching situation to be a developer of finished products applicable to other school systems.

In summary, the project after its 2nd year is somewhat beyond the expectations of the planning staff. It has changed its emphasis from one of development to training and to further sophistication of the instructional program. In future years the project will emphasize those aspects of the program that relate directly to the improving of instruction in the arts--that is, to an ongoing program of the revision and expansion of materials; to changing the staffing pattern to produce expertise within each of the schools by way of implementing the instructional component; to developing further the instructional service centers for the production and distribution of materials; to assessing the overall effectiveness of the project in the schools; to stressing flexibility in the goals and the curriculum model.

Artists-in-Residence in Secondary Schools

References to the status of artists-in-residence in secondary education will be found in the individual reports of the high schools and in the Running Account of the Curriculum Team. In July 1970, by way of further determining the attitude of school executives toward artists-in-residence or artist-teachers, the Director circulated four questions. Detailed responses are available from three school systems, as indicated:

1. Do you feel that the artist has a desirable role to play in teaching?

Atlanta: The artists have a desirable role to play in teaching; however, few artists are certified by the state department of education. Therefore, they are not eligible for employment.

Boulder Valley: We believe that the artist has an important role to play in teaching. An attempt is made to employ as regular, full-time art teachers artists who also possess certifiable training in education and psychology. At Boulder High School in the coming year we hope to employ performing artists for short periods of time. This idea has been carried forth energetically by the faculty in the graphic and plastic arts; our faculty members in music and theater now want to become involved.

San Antonio (Edgewood): Yes, we have brought in artists to demonstrate graphic techniques.

2. Do you actually employ artists as teachers? Full-time or part-time? At what high school levels?

Atlanta: We employ art education teachers full-time and part-time. Some teachers are also producing artists. On a few occasions we have employed artists as consultants and demonstrators.

Boulder Valley: For grades 7-12 we seek persons with collegiate majors in fine arts who have also taken sufficient courses in education and psychology to insure certification. Other conditions equal, the nod is given to the practicing artist or to one who has exhibited his work previously with some success. These standards apply to teachers of painting, sculpture, and other graphics. The Boulder High School orchestra director is a member of the Boulder Civic Symphony. The teacher of choral music directs a local church choir and has sung with the Boulder Civic Opera. One dramatics teacher writes plays, several of which have been produced in state drama festivals. A second dramatics teacher conducts drama courses in the University of Colorado and acts in community plays. The speech teacher "moonlights" as a radio broadcaster.

San Antonio (Edgewood): A master leather craftsman has demonstrated his techniques. Non-certified artists have not been recruited as teachers.

3. How are the artists recruited? What are the incentives?

Atlanta: Art teachers are recruited through the student teacher program, the visiting recruiting personnel, etc. Others are employed because of their own interest in the Atlanta schools.

Boulder Valley: Art, music, and drama teachers are paid the same salary as the teachers in other disciplines. Art teachers are organizing a studio and exhibit area for the purpose of "doing their own thing" and exhibiting works for sale. Candidates are interviewed by consultants, building principals, and the appropriate department chairman. The Personnel Office accepts recommendations made by the individual schools.

San Antonio (Edgewood): The voluntary lectures on art appreciation furnish an example: "Maya and Aztecs" (presented by the Mexican Consulate); "Maya the Land and its People" (presented by a speaker from Yucatan); "The Opportunities of an Art Career"; and "Local Sculptors, Replicating Pre-Columbian Mexican."

4. Are there any special problems, as in teacher certification, remuneration, rapport with other art teachers?

Atlanta: There are special problems in teacher certification. Most artists do not have sufficient hours in education to qualify for a teaching certificate. The rapport with other teachers depends on the individuals concerned.

Boulder Valley: We have met no special problems. The North Central Association encourages Boulder High School's experimentation with artists in the classroom and variable patterns of student scheduling. We have not utilized artists in the classroom enough as yet to experience any breakdowns in staff rapport. Objections, if they occur, are less likely to arise from among the art, music, and drama teachers as from teachers in other departments when they see that so much attention is directed to the expressive arts.

San Antonio (Edgewood): There are some funds for hiring artists. San Antonio is the residence of many artists and artisans who can be called upon to enrich the art program; most of them do not depend on their art work alone and therefore should be reimbursed.

These, then, are the problems besetting all principals who would like to bring artists into the high school: finance, facilities, state certification, and the availability of first-rate artists who enjoy teaching.

How these problems were faced and to some extent resolved is brought out in a study by Stanley S. Madeja and his associates in the Aesthetic Education Program of the Central Midwestern Regional Educational Laboratory (CEMREL). They have just released a final project report entitled

The Artist in the School. Funded by the National Endowment for the Arts, the project was based on a one-year study of artists teaching in the high schools of six school systems in California, Colorado, Florida, Minnesota, Missouri, and Pennsylvania.

Relevant to our Curriculum Development Project are these reactions:

> Of the six artists involved in this project, five of them showed a great deal of optimism at the prospect of producing art in the school. One maintained a neutral position, waiting to see what would happen. The initial contact the artist had with schools was with the local coordinators and through them, with administrators and faculty members. When asked how they felt about administration and its personnel, the artists responded that they had developed a good rapport with the administrators and found them to be cooperative in implementing the project.
>
> NOTE: Among the principals there was one exception.
>
> The artists concurred in saying that the opportunity for students to observe the relationship between the educational system and a professional artist, and between art and real life, was of great value. Students were exposed to various professional matters including seeing the artist work within a prescribed framework when executing a commission. They observed works of art being sold from the studio, and were exposed to the problems of getting work shown in galleries and of submitting pieces to competitive shows. And that students were exposed to contemporary art first-hand, rather than learning about art from a restricted diet of reproductions only, was seen by artists and students alike as a broadening of the base of art study.
>
> The school systems in each of these six cases easily adapted to the working pattern of the artist and provided a supportive base from which he could function. The implication is that schools can adapt to differential types of staffing and can overcome the barriers which certification seems to imply. As indicated by the case studies, they also can adjust and alter their organizational patterns to encompass the models presented in this report without reorganizing the whole school system. The content of current art programs can be broadened to include those areas in which professional artists work--such diverse areas as enameling, sculpture, watercolor painting were interjected into the art programs at the site schools. And the available physical resources can be utilized and expanded to provide an appropriate setting for such a project. The examples of all these changes can be used as guidelines for replication in other school systems.

In a modest way, the Federal government, through the National Endowment for the Arts and the Office of Education, is coming to the rescue. Thus in July, 1970, new grants on behalf of recruiting professional artists as teachers were announced. They amount to $900,000, covering 26 states, to be assigned by state arts councils to painters, sculptors, writers, dancers, musicians, and theater artists. (Previously, under the Education Professions Development Act, $1,000,000 was appropriated in support of arts-centered curricula and teacher training in five selected schools around the country.)

Beyond the immediate financial aid in these unprecedented Federal acts--a catalytic agent at best--there is the emotional lift given to many a struggling enterprise in the arts. For the first time the national government is, in effect, saying to state authorities, civic groups, private foundations, and concerned citizens, You have done well to support the arts in our culture and we are joining forces with you.

A LOOK TO THE FUTURE IN ARTS EDUCATION

With respect to the future in arts education, this Report does not have a great deal to add to what has been said on earlier pages. Every statement made thus far has implications for the future teaching of the arts. The descriptions of high school programs are more given to plans and promises than to past accomplishments. In the memorandum of transmittal there is a topical reference to some basic problems that remain. Hence, rather than recapitulate the issues already treated from various points of view, this portion of the Report will cover a few selected items in arts education.

Many pertinent observations that bear on the future have already been made public. The report of the Rockefeller Panel on the performing arts is an example.

> While the performing arts have traditionally been a part of the school curriculum, the development of selective performing groups--bands, orchestras, and choruses--representing a relatively small segment of the total school population, has generally been stressed. Only minor attention has been given to cultivating the artistic tastes of the large mass of students not engaged in performing organizations. Many school musical and dramatic groups achieve a high level of technical proficiency, but they can be justly criticized for devoting too much time and effort to music and drama that is trivial and inconsequential. The objective often seems to be solely to entertain rather than to educate. The self-contained classroom prevailing in elementary schools for several decades has worked against the development of an effective program of instruction in the arts.[1]

The significance of the reference to the self-contained classroom should not be lost. Actually, such classrooms have dominated the scene for centuries. Not only the arts but all disciplines have suffered from the acceptance of the misbegotten theory that anybody can teach anything if he adheres to approved methodology and likes children. To quote George D. Stoddard, The Dual Progress Plan, Harper and Row, 1961:

> In a mature society, well-rooted down through the high school and elementary school system, what is now called "high-brow" would characterize the expected interests of average persons. We are accustomed to this in sports and luxury items. Everybody wants the best athletes, the best roads, cars, and horse races, but it takes enormous initiative to get the best schools, libraries, museums, courthouses, and art centers. . . . The question is, are moves toward better learning and a more creative life well started in the framework of the self-contained classroom? It is doubtful. The creative acts of children are all too rarely school-centered.

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[1] The Performing Arts--Problems and Prospects, Rockefeller Panel Report on the future of theater, dance, music in America, New York: McGraw-Hill Book Company, 1965, p. 187.

An indicated study for the future should concentrate on (a) the nature and quality of arts instruction in the elementary school and (b) effective ways of relating elementary, secondary, and higher education in the arts. The emphasis should be on the continuum from nursery school onward, for child, youth, and adult are all of one piece.

The Goal of Assessment in Arts Education

So much harm follows from the improper use of rigid formulas and mechanical aids to education that we might well consider their virtual abandonment. There is a need to counteract the commercial propensities of all persons and corporations that look upon the school as a vast body of consumers. An arts program can dispense with these inventions: taxonomy, factor analysis, programmed instruction, computer-based learning, information tests, and atomistic lesson plans. The trouble is that teaching, testing, and research are geared to available techniques. As a consequence many a school system confines its instructional goals to what can be "objectively" measured. A dampening effect on creativity inevitably follows. The tests and measurements of the future, if they are to merit serious attention, must rise above all mechanical devices. They must not mirror for school purposes what Archibald MacLeish has so eloquently indicted as a corruption of life:

> What the arts serve--have always served--is our human understanding of our lives, our relation to them. But it is precisely our relation to our lives we have somehow lost: our touch with them, our feel of them, our sense of their reality, of the dignity and meaning they seemed once to have. We have filled them so full of things, of appurtenances, of possessions, devices, machinery--of what we call, with perhaps unconscious irony, our "affluence," that there is no room left for ourselves. And the result is the crowded, congested, deafening, unbeautiful emptiness of our existence.

Ecology--A New Hope

In the future arts appreciation will be regarded as a cultural imperative. The high school or college graduate has long concealed his ignorance of mathematics, science, and the social studies. He pretends to little knowledge of such disciplines, and to none at all in the arts--a stance rather easy to come by under the circumstances. With stronger and more relevant curricula, we may postulate that future graduates will be more at ease and willing to communicate in all the areas they have covered academically. What the college graduate reveals in any field other than his own is a form of appreciation. Only physicists, engineers, or geologists can expound authoritatively in their respective provinces, but every mature citizen is expected to have some point of contact with such specialties and to sense the great issues that go beyond technique. The wind is blowing that way for the arts. A "return to nature" will not be as nature's child but as nature's appreciator. It will be that of civilized persons who as a group have slowly reached the conclusion that artifacts, however useful, if they blot out the sights and sounds and silences of nature, are alien to the true spirit of man. While the art is not in the pond, the wood, or the waterfall, but in us, art will not be generated in us unless we come to regard natural objects and events, together with their counterparts in a man-made environment, as the starting point of our most adventuresome imaginings.

Rounding Out the Arts Curriculum

The high school program of the future should not fail to incorporate a segment on architecture as an aesthetic experience. However, architecture cannot project its full force through words, or pictures, or models. Its structure and designs must be seen, lived with, depended upon. Simply to look at parks or offices or schools is to miss their true impact on one's life style. In the words of Fitch:

> Architecture, like man himself, is totally submerged in the natural external environment. It can never be felt, perceived, experienced, in anything less than multidimensional totality. A change in one aspect or quality of this environment inevitably affects our perception of and response to all the rest. Recognition of this fact is crucial for aesthetic theory, above all for architectural aesthetics. Far from being narrowly based upon any single sense of perception like vision, our response to a building derives from our body's total response to and perception of the environmental conditions which that building affords. It is literally impossible to experience architecture in any "simpler" way. In architecture there are no spectators; there are only protagonists, participants.[1]

To this statement may be added in terms easily understood by a student, the question: "What is the effect of the existing school facilities on me?"

All the arts are symbolic of human aspiration. As man advances, his arts also advance. It is less a parallel or cause-and-effect relation than an organic merger of forces that are meaningful. If there is indeed across the land a growing concern for the place of art in human affairs, we may confidently predict that the schools and colleges will catch up.

The performing arts, powerfully aided by architecture and design, are notably comprehensive. As an approach to young people, the theater has an advantage. All drama is within the range of high school students. They are stirred by dramatic forms, and they dramatize themselves all the time. It may be that the performing arts, sustained as they are by creative talent in every art form, will lead the way toward that radical realignment of social priorities the times demand.

The Teacher as Innovator

A concentration on the end products of arts instruction will not appeal to students. An arts project or happening must lead to something the

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[1] James Marston Fitch, "The Future of Architecture," Journal of Aesthetic Education, January 1970.

the student wants, but there is the further question of how to induce him to want it if he is at first uncertain. As John Dewey pointed out, most wants are really serial wants that lead to further stations in a succession of wants that now more closely approach goals or ends. A person will accept tremendous learning tasks that are intrinsically boring in order to reach an end point such as proficiency in sports or music, or to gain wealth, status, or victory. Since goals in the arts may appear remote for the average student, it devolves upon the teacher to invest each forward step with some degree of allurement. In the future, a teacher's lesson plans are likely to be explicit on this point.

Up to now, the originator of change has rarely been the teacher. The innovator is likely to be a theorist, a university professor, an artist. As modifier, carrier, and facilitator, the teacher is supreme. He organizes the means and the tempo of instruction, paying attention at once to goals and to student response. He is more akin to the engineer than to the physicist and far removed from the mathematician. Since the teacher rarely breaks away from his training, large-scale reforms must be looked for outside the classroom and often outside the school itself. To this rule, the teaching of the arts is no exception. For the future a dependence upon teams comprised of teachers, students, artists, theoreticians, and administrators may offer a solution. A great deal could be accomplished if, in line with agreed-upon aims for the arts in school and society, such teams would undertake the task of developing original programs. This scheme would demand less tailoring of predigested curriculum forms; thus half the battle of practical application would be won. Regional educational laboratories could assist the teams in validating programs of promise.

Continuing Education in the Arts

The arts can be nourished in four powerful loci of general education: the home, with its conversation, reading, and TV; the school; the community enterprise; and the recreational site. Learning "on the job" does not qualify as general education; it is simply learning to do the job, and it soon becomes as self-limiting as a cocoon. The call is for a new kind of youth and adult education under the banner, Enjoyment for All.

As a general rule, when school stops, organized learning stops. In countries where schooling is in short supply, we inevitably find massive illiteracy. In parallel fashion could this be true for art, since most students "finish" art at some elementary grade level? What evidence is there that any form of arts maturation takes place thereafter? Through the offerings of galleries, museums, theaters, and concert halls, together with a steady attention to art forms on the part of critics, columnists, and TV commentators, there is postulated an upswing in arts appreciation. Similarly, our natural resources, depleted but still vast, carry an age-old appeal conducive to arts appreciation.

Widely-read journals try to keep up with the world of art. Arnold Gingrich, the publisher of Esquire, may not be typical, but he is not alone in favoring the arts:

> The larger truth, that all of us must look to, is that all these concerns with the quality of life have one common denominator, which is the protection and safeguarding of all the elements of beauty in our lives--and common warfare, therefore, against all the evils that, often disguised as forms of progress, threaten to replace it with ugliness or downright spoliation.

David Rockefeller, in a 1969 speech, voiced the opinion of concerned corporate executives:

> If we neglect the arts, we neglect the humanizing forces that give point to our efforts to create a better society. A vigorous artistic life reflects a vigorous society, and both must be the concern of business.

For the practice of art in any form, the scene is much different. If anything, the efforts of the amateur are ridiculed, although, unlike the prophet, he may expect honor within the family circle. Clearly there is a vast opportunity for adult education in the arts, both in expression and in appreciation.

For Many, the Next Stop Is College

Mason W. Gross, President of Rutgers University, maintains there are only three goals in a program of liberal education, namely, understanding, enjoyment, and imagination.

If Gross is right, it can only be said that in the setting of a liberal arts college students rarely expect science or technology to lead them through such green pastures. Rarely is the ingredient of imagination in science allowed to emerge, much less to predominate. The truth is that both enjoyment and imagination more often characterize the arts. Why, then, have the arts been so frequently downgraded? Across the wide spectrum of the arts, Americans do not place any one artistic interest above the others. The country is big enough, varied enough, and old enough to embrace the arts in every manifestation. The so-called hyphenated Americans, whose hyphen gets absorbed in a few generations, may still with good reason exercise the bent of their forefathers. For example, some of our best arts programs are those that are set up for American Indians or children of Mexican parentage, and, more recently, for the blacks. Along such lines the colleges have made promising starts, and it is a fair assumption that the pace will be accelerated.

With such a large proportion of high school graduates entering college, more attention should be paid to advanced placement in the arts. A plan to bring this about would support these aims:

1. To eliminate the boredom that results from repetition in high school courses.
2. To help each student clarify immediate, middle-range, and long-range goals.
3. To raise the sights of the talented.
4. To provide imaginative teaching.
5. To supply the student with a knowledge of techniques, processes, and examples that will help him feel at home in an arts environment.

In this way an immense amount of the time of both students and faculty would be saved at the college level. The experiences gained under such a plan would constitute a cultural matrix from which arts talent would grow and mature. The high school student headed for college is well aware of the significance of high school ratings and college entrance examinations. With advanced placement, a student would be able to say, "The arts are more important than I thought. They count." If we can buttress such an attitude, irrational or not, with a positive feeling for the arts on the part of instructors, curriculum makers, textbook writers, and examiners, the excellence of teaching will be enhanced. There remains as an element of faith only one factor, namely, that children and young people have a deeply set interest in some form of art as a means of personal growth and as a way to keep in touch with others. The evidence abounds that such faith is justified.

Albert Christ-Janer calls attention to what is happening at the collegiate level:

> Numerous fine arts festivals, annual events on the campuses of so many of the colleges and universities, offer to a larger community a variety of excellent programs, exhibitions, and concerts. These are steadily elevating the conceptions and expectations of a greater percentage of our population than even the most optimistic faithful had ever anticipated in a democracy. . . . The scope of colleges of the arts in the leading institutions is indeed impressive. At the University of Illinois, to cite one, the College of Fine and Applied Arts comprises seven departments with class work leading to degrees, plus four which serve their communities in extra-curricular ways. In the Schools of Music, Dance, and Theatre alone, there are more than 2000 undergraduates and over 500 graduates.[1]

It would be easy to add a dozen leading universities, public and private, to Christ-Janer's example of the place of the arts in higher education, but we still have no reliable way of assessing the impact on (a) the teaching of the arts in general education, (b) the preparation of teachers in secondary education, or (c) the quality of performing arts companies in a community. For example, what evidence is there that the graduates of intensive arts programs in a university turn to the high schools and community colleges as a professional "market" for their talents? On the other hand, to what extent do school executives, aiming to get above the recruitment of run-of-mine, all-purpose teachers, turn to these rich sources of talent and expertise? While it is futile to rely upon pedagogical studies to prepare a teacher who lacks interest or talent in any arts medium, the reverse does not follow. The professional artist is as capable as anyone else of mastering certification requirements in educational theory, but the wisdom of asking him to do so is suspect. Far better, for the foreseeable future, to let him learn the art of teaching by teaching. The question is, does the school superintendent or principal really trust the artist as a teacher?

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[1] Albert Christ-Janer, "Art in Higher Education: Inquiry and Prescription, Institutional Forms and Functions," Art in American Higher Institutions, The National Art Education Association, May 1970, p. 77.

The Arts on the National Scene

A portent of the future in arts education and arts experience is contained in some recent federal actions.

On July 7, 1970 the National Endowment for the Arts and the U. S. Office of Education jointly announced project grants totaling $900,000 for the purpose of placing artists in performing and teaching roles in the schools. State arts councils will administer the grants in support of projects that bring to the schools painters, sculptors, writers, dancers, musicians, and theater artists.

A principal recipient of this new aid is the state of Rhode Island, which has already launched a comprehensive arts program in the schools. Smaller grants are being made on a wide geographical basis. In each instance the aim is to call upon artists and performing groups in order to "further the role of the arts in learning and living through the cooperative efforts of governmental, educational, and community agencies at the federal, state, and local levels."

The program described above is a supplement to the one announced in the spring by the Office of Education:

> Can the arts be used to improve the total educational climate of the schools? A $1 million experiment in selected school systems will explore this question during the next two years. The U. S. Office of Education and four national organizations will work with schools in Alabama, California, Ohio, Oregon, and Pennsylvania to develop "high-quality" visual arts, music, dance, and drama programs. The project, known as Arts IMPACT (Interdisciplinary Model Programs in the Arts for Children and Teachers), will include inservice training for teachers and attempt to "infuse the arts into all aspects of the school curriculum."

In August the National Endowment announced its largest single grant to date. It is in the sum of $1,680,000, to be paid to 34 symphony orchestras over the country, chiefly in metropolitan areas. Nancy Hanks, Chairman of the Endowment, states that "the image of the orchestra's audience as an elite and affluent group is no longer valid. Today's orchestra plays 70 percent of its concerts for the general public or for educational purposes--exactly the opposite of the rule a few short years ago."

Considering the magnitude of the financial problem, these national efforts toward enlivening the school's arts offerings and resuscitating community performance groups are only indicators--forerunners, let us hope--of the changed attitude of the American taxpayer toward the arts. If artists are to teach in the schools, if audiences are to emerge from a previous state of indifference, if costs are to be met, the prime mover in such activities is not a loosely organized community but the educational system itself, from the elementary grades to the university. It is reasonable to conclude that theaters, concert halls, and museums should collaborate with the schools in an all-out effort to sustain and advance the arts at a time when so many other aspects of our national policy are under severe indictment.

Part Three -- Reports and Memoranda Circulated During the Year

THE APRIL MEMORANDUM

April Memorandum To ES '70 Coordinators

What we need now is a full response to items in the Guidelines to the extent that they apply to your high school program.

I suppose the leading questions for ES '70 high schools are these:

1. How many students and what percentage of students take courses in (a) art appreciation and (b) the various arts media--music, dance, graphic and plastic arts, performing arts, imaginative writing--and for how long and with what standard "credit" arrangement?

2. What is the content of the arts curriculum? How is it organized?

3. In addition to regular classwork, what are the opportunities for student participation in band, orchestra, theater, etc., viewed as either curricular or extra-curricular activity?

4. To what extent are any of the arts programs supportive of or integrated with work in the humanities, science, or social studies?

5. What facilities are available or needed for the various arts activities?

6. What is the training of the teachers and supervisors, e.g., artists-in-residence, majors in art, classroom teachers without special arts training?

7. How are the arts programs fitted into the schedule of the day and the week?

8. Are any of the high school arts courses accepted as advanced placement for college entrance?

9. To what extent are community resources in galleries, museums, concert halls, or theaters utilized as a part of the high school program?

10. To what extent are films or the student production of films utilized in your arts program?

11. What measures of student progress or achievement are employed? In short, how are the programs evaluated?

12. In your high school are the arts programs essentially or in part a vocational or pre-professional sequence?

13. What behavioral outcomes, apart from the arts, are envisaged?

14. In what areas do you meet major blocks or frustrations in promoting an arts in education program for the high school (e.g., funds; space; equipment; calendar; teacher availability; student interest; collegiate acceptability; attitudes of school executives or community leaders)?

15. In general, how do you and your associates in administration and supervision view the place of the arts:

    a. In personal development?
    b. As a means of communication?
    c. As a contribution to society or a culture pattern?

In a few instances, detailed responses and illustrative materials are in hand, such that only a brief supplementary note is called for. For the most part, from the schools already visited or about to be visited, I do not have a sufficiently well-rounded dossier. Accordingly, anything you are able to contribute at this time will be deeply appreciated.

THE JULY MEMORANDUM

Outline, for Comparative Purposes, of the Reports of Illustrative High School Arts Programs

Each report, as a self-contained unit, should cover all the basic questions. At the same time, each writer is free to expand the account of any program in which the chosen high school (or schools) is particularly strong. Of course it will be all right to add features not covered in the basic outline. There is no limitation on the length of the report and no set view as to style.

An annotated index of local studies or reports, together with a reference list of books or articles that bear directly upon a school's curriculum, will be helpful.

For purposes of cross-reference each report should be presented under two main headings:

I. The high school curriculum (courses, programs, sequences) in arts appreciation--history, criticism, understanding, general education.

II. The high school curriculum in arts expression (making or doing).

As indicated at the July meeting of the Curriculum Team, it will not be necessary to give a teacher's lesson plans or the detailed contents of courses. What we need, beyond the title of a course (classroom or studio), is material sufficiently descriptive to enable other arts teachers or supervisors to identify the arts content and its organization.

It will be all right to indicate general behavorial outcomes, if discernible, but more germane to our purpose is an emphasis on arts behavioral outcomes.

For the most part references to "high school" are to grades 9-12. However, if the junior and senior high schools correlate their arts programs, the six-year plan should be covered. Similarly, if your schools pay attention to considerations of geography, economic status, or race, this will be of interest. High school systems on a quarter plan are said to permit a greater flexibility in scheduling; a statement on the effect of this or other variation will be appropriate.

Outline of Basic Questions

I. The high school curriculum in arts appreciation:

1. What are the indicated aims or goals?
2. What courses are offered? For how long and in what sequence? In what high school years?
3. What is the experience or training of the teachers? Of the artist-teachers?
4. What is the means of evaluation or assessment, for example in a feedback situation or through terminal measures of arts understanding? If tests are given, are they local or national?
5. How many children in what high school population participated; in short, what is the percentage in a given high school or cluster of high schools?
6. Is there an exchange with the humanities or social studies? If so, in what manner?

II. The high school curriculum in arts expression:

1. What media or clusters are offered at the high school level?

    Graphic and plastic arts
    Music
    Theater
    Dance
    Film
    Creative writing
    A combination of media

    To all the above media these questions apply:

    a. What are the aims in arts behavioral outcomes:

        In the student's personal growth?

        As an introduction to or intensification of arts appreciation?

        Toward general cultural communication, as in music?

    b. What courses are taught in a classroom or lecture-demonstration?

What are the studio or shop experiences in the arts?

What special methods are employed by the teachers, the artist-teachers, the artists (team teaching or tutorial work would be examples)?

What use is made of community facilities in the arts; of other out-of-school arts experiences, such as drawing from nature?

c. If professional artists or artist-teachers are employed in the high schools, these questions apply:

What is their experience in art or in teaching?

How many are available and for what numbers or groups of students?

How much of the artist's time is available to the students?

How are they recruited? Remunerated?

d. What methods of evaluation, assessment or rating are utilized in the arts? For example, is there a pretest, process, or post test plan? Are there any objective measures appropriate for arts expression? Any external standards? Who carries out the evaluation plan? If the emphasis is on free self-expression through art, how do the teachers and supervisors judge the outcomes?

e. What practical school problems are met with in initiating, developing and promoting an all-round arts program in the high school? For example, how are the arts courses and experiences fitted into the schedule of the day, the week, the year? What space and facilities are available to the arts in the indicated high schools; what are the plans for the immediate future along this line?

f. How many high school students are actually participating in an arts medium or cluster of media? What percentage of the high school population is comprised? (Data on performance in chorus, band, or orchestra should have a separate treatment.)

g. What indications are there of the interest of students in some aspect of the high school arts program (a) as a form of general education and (b) as a start toward further involvement?

h. What is judged to be the proper role of the principals and other school executives in relation to the arts programs? What is the interplay with community leaders and agencies?

In summary, what are the features of these illustrative arts programs that may be of special interest to other high schools, perhaps similarly situated?

* * * * * * * * * * *

It is realized that not all the data will be easy to gather in support of the answers requested. Further, some of the questions may not get to the heart of the programs being described. Nevertheless, to the extent that each writer, assisted by ES '70 coordinators or other colleagues, covers the ground, we shall have a good account of what this select group of high schools is able to accomplish in the arts. The principal data and observations should be based upon 1969-70, but it will be helpful to include definite plans for 1970-71 or beyond.

The questions above are based upon the items the director emphasized at the Team meeting on July 8th. Other items of a more peripheral nature may warrant special attention in a given school. A fresh copy of the agenda is attached for your use in this connection. For example, if a school system has a rich arts program at the elementary level, the way in which the work of the high school follows through will be of interest.

It will be recalled that Mr. Henry Use of San Mateo proposed six questions. You may wish to respond to them apart from the basic outline:

1. How did the high school get a start in the arts program? What were the positive factors?

2. What are we trying to do for students in the arts program? Are we attempting to introduce or continue the arts for every student as a part of his general education?

3. What results are attained?

4. How are the arts programs organized and fitted into the total school plan?

5. What has the program developed with respect to content, teaching, student acceptance--what "went wrong" and what "went right"? In short, what adjustments had to be made?

6. In planning new high school arts programs what steps should be taken? Toward what long-range goals?

Since we are pointing to November 1, 1970 as the completion date for the final report--and the termination of the Arts Curriculum Project of ES '70--we would appreciate having your draft in hand by mid-August.

FIRST QUARTERLY REPORT
THE ES '70 ARTS CURRICULUM PROJECT
George D. Stoddard, Director
February 10, 1970

The Intent

The joint proposal for the project Arts Curriculum Development is new, but of course the parent agency, Educational Systems for the Seventies (ES '70), is not. The purpose is to help maintain in the high schools of the systems in ES '70 a well-rounded curriculum in the arts and to coordinate and disseminate the findings. Beginnings have already been made in most of these innovative schools, and some programs are well along. The objective is not to diminish student interest in science or the humanities but to move the various forms of art education and art experience toward a comparable acceptance level.

In view of the timely emphasis on student and community involvement that goes beyond traditional scholastic offerings, this study and demonstration should mark a breakthrough in curricular planning and educational advancement. Today many students are out of touch with the work of the school; they feel alienated. It is held that full attention to the place of the arts in personal and social development may help to bridge this gap.

It is not a simple case of ascertaining needs or values. An immense effort in curriculum planning, teacher training, new-type assessment, school organization, and community awareness must be made if significant results are to be expected--above all, if a transfer of programs to other schools is contemplated. Through publications, demonstrations and conferences it is hoped that this ES '70 project will extend its influence to high school practice over the United States.

The Procedure

The first step is to confer with the persons involved in the arts offerings of the ES '70 high schools. This will require an analysis of the plans and reports for each school in order to get a comprehensive view of the activity in the arts curriculum and related areas. The objectives, programs, materials, devices, and teaching methods will be examined. Attention will be paid to process and to concurrent measures of student awareness and achievement. The degree to which an arts program arouses the interest and participation of all the students will be ascertained. Similarities and differences among the ES '70 schools will be brought out.

The Director will visit each of the ES '70 locations. At the New York home office the Assistant Director will be available especially for the work of coordination. He will assist with correspondence and conferences involving ES '70 coordinators, program directors, supervisors, teachers, and students. On occasion he will follow up the field contacts made by the Director. Together they will work closely with the Advisory Committee on the Arts and the Curriculum Development Team now being set up.

Such activities differ from the statistical approach common in basic research . Evaluation will be based in part on case studies; it will be essentially self-evaluation by the respective school systems. Some objective findings based on stated criteria will be helpful in assessing the effectiveness of programs. The interaction of arts offerings and programs in science and the humanities will be of interest in this context.

Apart from tests of arts interest or aptitude (whose validity and reliability are generally low), observation may furnish a measure of a student's potential as an artist, but such determination is not the main thrust of this project. Rather, exceptional students who plunge deeply into art activity, as in music, dancing, acting, the visual arts or imaginative writing, will be encouraged to do so through personal choice. If the goal for all students is art appreciation, together with art expression in at least one medium, such choices should be well-grounded. In short, the project will emphasize the arts as an ingredient of liberal education. There are no norms either for the student or the school and nothing appropriate by way of national assessment. Still, teachers and supervisors can be counted upon to study relevant reports of programs, methods, and results. Under this ES '70 coordinating plan there may develop a shared desire to move ahead--to revise any educational practices found to be unduly restrictive in an arts curriculum.

The Director expects to issue progress reports in order to keep all the ES '70 schools informed as to developments and innovations. The schools themselves will retain full responsibility for reporting their activities, discoveries, and plans.

The Cooperating Agencies

The Arts Curriculum Project is sponsored by the National Council on the Arts, the U. S. Office of Education, and The JDR 3rd Fund. The project was initiated by the National Council, which agreed to pay the salary of the Director. The JDR 3rd Fund agreed to supply office space and equipment, some financial aid for operations and publications, and an allocation of staff time from its Arts in Education Program. These two proposals depended upon the approval of funding for all other project expense by the Office of Education. This approval has been granted, for one year beginning November 1, 1969. All funds have been assigned to Educational Systems for the Seventies, ES '70.

The officers of ES '70 are as follows:

Dr. Hugh Livingston, Superintendent of Schools, San Mateo, California, President
Father Thaddeus O'Brien, Assistant Superintendent, Archdiocese of Chicago, Vice President
Dr. Gabriel H. Reuben, Superintendent of Schools, Willingboro, New Jersey, Treasurer
Dr. Ben Wallace, Superintendent of Schools, Mineola, New York, Secretary

Mr. Eliot Spack, ES '70 Coordinator, Mineola School System, Acting Executive Secretary

The immediate cooperating officers are as follows:

For the National Council on the Arts, Mr. John Hoare Kerr, Director of Education

For the U. S. Office of Education, Dr. Harold Arberg, Chief of the Arts and Humanities Program

For The JDR 3rd Fund, Miss Kathryn Bloom, Director of The Arts in Education Program

The Advisory Bodies

(1) An Advisory Committee representative of professional artists and art educators is in process of formation. Its membership will cut across all the arts.

(2) A Curriculum Development Team is being set up. It will include professional artists and experts in education and psychology who are concerned with teaching and evaluation in the arts. This team will comprise a well-knit group of experts. It is expected to work closely with teachers, supervisors, and coordinators in the ES '70 Network.

The President and the Acting Executive Secretary of ES '70 will be asked to serve ex officio on the Advisory Committee and the Curriculum Team.

The Staff

The Director, Dr. George D. Stoddard, has served as Professor of Psychology, Director of the Iowa Child Welfare Research Station and Dean of the Graduate College at the University of Iowa. Subsequently he was President of the University of the State of New York and Commissioner of Education, President of the University of Illinois, Chancellor and Executive Vice President of New York University, and Chancellor of Long Island University. For some years he taught educational psychology (tests and measurements, learning). He is the author or co-author of ten books and numerous articles. Of the latter, two bear upon the place of the arts in education, namely, "Creativity in Education" in Creativity and Its Cultivation edited by H. H. Anderson, Harper, 1959, and "Art as a Measure of Man" in Art, Art, The Museum of Modern Art, 1964. Dr. Stoddard holds academic degrees from the Pennsylvania State University, the University of Paris, and the University of Iowa. Presently he is on the Board of Lincoln Center for the Performing Arts and its Repertory Theater.

The Assistant Director, Mr. Page Bailey, holds Master's degrees in Music and Philosophy from Temple University. He has done extensive academic work at Bryn Mawr College. He has had wide experience in teaching and directing music at both the secondary and college levels. Mr. Bailey is also a lecturer with the Philadelphia Orchestra and is the author of books and articles on the study of music, aesthetics, and philosophy.

The Secretary to the Director is Mrs. Marion B. Yourdon, an honor graduate in English of the University of Utah, with advanced work there and at Long Island University. She has had extensive experience in editorial work and publications.

The central office of the staff is at The JDR 3rd Fund, Room 1034,
50 Rockefeller Plaza, New York 10020, telephone (212) 765-2323.

The Rationale

The understanding of, and response to, works of art is here designated art appreciation. Art as a personal project or performance--as making or doing--is called art expression; it emphasizes the creative process. Webster's defines appreciation as "sensitive awareness; especially, recognition of aesthetic values" and expression as "an act, process, or instance of representing in words or some other medium." Neither term is entirely satisfactory, but it is difficult to find acceptable substitutes.

There are substantial differences between the two with respect to curriculum; materials, devices and facilities; methods; grade or non-grade progress; measurement and evaluation; goals; teacher preparation. There is a cross-fertilization, the nature of which needs to be examined. The level of community or social expectation differs widely with regard to these two categories. There is also an interpenetration of the arts with science and the humanities.

Some characteristics of art appreciation

Art appreciation appears incidentally in the elementary grades. In order that all students may have an introduction to it prior to the school-leaving age, it is appropriate for the junior high school. It becomes important in the senior high school; there it may become a factor in the advanced placement of students who plan to enter college.

Art appreciation embraces the graphic and plastic arts, the performing arts (music, theater, film, dance), and the literary arts (imaginative writing). The aim is to enhance the student's understanding and enjoyment of the arts. The emphasis is upon perception, insight, relevance and response, all to be woven into a pattern of general or liberal education. Arts history need not be chronological; the psychological or topological approach is often more appealing. The teaching plan may start with the immediate surroundings--where the action is--and work outward and back through the vast complexity of the arts. It should lead students to make better responses, choices, and decisions wherever the ingredient of art is significant.

In short, with some modification, superior methods of teaching and testing employed in programs of English, science or social studies will have their counterparts in the teaching of art appreciation. After all, everything depends on knowledge organismically conceived and converted to the student's interest and acceptance.

There is always an opportunity for interacting themes as between the school and the community. This is especially true in cities whose art institutions are buttressed by neighborhood happenings and a ready access to other cities or places of interest. Books, journals, films, reproductions, recordings, TV and travel smooth out many of the arts differences between the small town and the city. For the young, the best cultural "equalizer," by far, is the informed and enthusiastic teacher.

Some characteristics of art expression

Art expression (the reference is to creating, writing, composing, performing) is often called the expressive arts. While these arts are always expressive, they do not always remain liberal. The number of students who participate is significant--if only a few do so, we have lessened the power of art in some form to carry meaning and value.

Admittedly the general public expects nothing in art expression from mature adults. They are rarely called upon to draw, design, paint, carve, sing, dance (symbolically), play an instrument, compose music, write imaginatively, or take a dramatic role. An American who does so falls into one of four categories:

(1) the professional artist or performer, perhaps part-time
(2) the arts teacher or supervisor
(3) the arts curator or manager
(4) the amateur (e.g., in painting or performing)

This restraint is not a universal attribute of human nature. In Italy, music is saturating; in Japan, graphic art. The question is, What, other than jazz, rock, pop art and the like, do we foresee for the emerging adult society in the U. S.? A correlative question hinges upon what the schools ought to do by way of arts education.

Art expression cannot be compared to other academic subject matter--content, method of teaching, and evaluation differ. It concentrates on a unique series of actions and events. As indicated, one question should be, Has every student been given a trial in at least one medium? If so, at what ages, for how long, with what evidence of acceptance? Again, what are the outcomes in personal growth and behavior?

It may be that the theater arts will offer the most points of entry in a high school arts curriculum. The teaching of drama in addition to acting may introduce creative writing, film production, music, the visual arts and crafts, and the dance. Also, in view of its relation to literature and cultural patterns, the theater can nicely integrate the two arts categories.

In arts teaching as elsewhere it should be emphasized that the school experience, while a preparation for further learning and experience, is at the same time life itself. Sound educational theories and practices will be a party to social change. Since a changed society will make new demands upon the school, to some extent the process is circular. However, at any given time in a massive way over large areas we cannot expect the schools successfully to embrace new plans without a strong measure of community support.

It is clear that with respect to the high school arts programs in ES '70 there are some questions that apply to every school system--that require objective answers if we are to know what is truly happening. There are further questions applicable to a particular school system. Some issues are related to geography and social structure: Is the school a part of the inner city of a metropolitan area? Is it a suburban system? Essentially small-town or rural? Affluent or impoverished or mixed? Relatively homogeneous in terms of race or national origin?

At all points there will be a search for innovative plans or programs that are promising or demonstrably effective. Certainly there is no one best curriculum in the arts, no one best teaching method. The same programs, in a different setting with a different teacher, are not at all the same. We do well to encourage a pluralistic approach that will yield desirable behavioral outcomes, whether they emerge as achievements, experiences, or simply changed attitudes.

SECOND QUARTERLY REPORT
THE ES '70 ARTS CURRICULUM PROJECT
George D. Stoddard, Director
May 11, 1970

Following the Director's quarterly report of February 10, 1970, work on the Arts Curriculum Project has slowly gathered momentum. By the first of May the Director had visited all except four of the 20 ES '70 members or ex-members and these four were to be visited in May and early June.

The Curriculum Team has been formed. It consists of the following persons:

David Amram
Josephine Caruso
Roberta Caughlan
Louis Formica
Richard Hunt
Al Hurwitz
Mary Rae Josephson
Walter E. Lunsman
Stanley S. Madeja
James McGrath
Henry Use
Frank Wittow

A two-day session was held in New York on April 29th and 30th; all but two members attended. The Director presided. In addition, the following representatives of the sponsoring agencies were present:

John Hoare Kerr
Harold Arberg
Kathryn Bloom
Eliot G. Spack
Jerome J. Hausman

A running account of the extensive discussion in this meeting is in the final stages of preparation. The Director has sent a draft copy to each member and participant for such revision of his remarks as he may wish to make. On the basis of this material a formal report of the meeting will be submitted. The issues and proposals clarified by the Curriculum Team will be highlighted.

In relation to the above report, the Director will present comprehensive programs that have been submitted from ES '70 schools. A correlative approach will consist of sorting out proposals germane to the separate mediums and their integration, or to arts appreciation, in order to arrive at a "best fit" in an organismic curricular structure.

In advance of the report referred to above, it may be said that the Team discussion ranged from arts theory and philosophy to practical problems of finance, scheduling, teacher preparation, employment of artist-teachers, and the like. A recurrent theme was the necessity to "break the mold" of traditional classroom instruction as envisioned by hard-to-change supervisors and administrators.

On the whole, the Curriculum Team did not stir up much controversy.

Since it is not as yet feasible to locate, assess, and circulate exemplary high school curricula in the arts, a second two-day meeting of the Curriculum Team is being arranged for early July. It will be held at the head-quarters of the Central Midwestern Regional Educational Laboratory (CEMREL) in St. Ann, Missouri. The Arts in Education Program of the JDR 3rd Fund, which sponsors a major project in nearby University City, is giving financial assistance.

In the meantime, the Director is accumulating data through further questions directed to members of the Curriculum Team, ES '70 coordinators, and arts supervisors. The Director will also confer with members of the Team and the Advisory Committee who reside in the metropolitan district or may be coming to New York.

Now that a mass of raw materials--and some relevant observations--are at hand, it devolves upon the Director and the Team, aided by ES '70 experts, to undertake the hard-core task of analyzing, constructing and evaluating promising arts curricula. The work may well proceed as if, for both school and society, the seventies are to be the decade of the arts.

Since it has not proved feasible to recruit an Assistant Director to replace Mr. Page Bailey who resigned as of May 1st, the Director will depend upon securing assistance on a monthly basis. This plan will be activated by June 1st and perhaps throughout the summer months. The post of Assistant Director, as such, will remain vacant.

The first meeting of the Advisory Committee took place in New York on May 4th. The gist of its discussions and recommendations will be placed in the next quarterly report. Suffice it to say at this time that the Committee carried on a spirited discussion of the issues that confront the arts in education and in American life. The Committee took a fresh look at the arts; it sought to generate a new sense of their importance in human affairs. Particularly the meeting addressed itself to a key statement by one of its members, Professor Irving Kaufman:

> Despite the innocence , neglect or even hostility with which some sectors of our society approach the arts they remain a vitally essential part of both culture and education. There is a growing need to examine the role of the arts particularly in education. There is also need for some unencumbered speculation in the area which could lead to reasonable expectations and consequent action. Obviously, your project intends to do just that.

Some tentative observations of the Director based upon his visits to schools follow:

(1) In the ES '70 high schools both arts theory and curricular practice vary widely.

(2) Some arts offerings are of interest as "exports," but it is unlikely that any one high school will provide a model for the country.

(3) Problems such as scheduling, finance, administrative support and community acceptance, which in some schools appear insurmountable, are at least partially solved in others. (The Director will submit case

histories without identifying inferior systems.)

(4) Many school executives are searching for an overall philosophy of the arts in education. A comprehensive statement like the "Declaration" that issued from the 1967 Tanglewood Symposium on Music in American Society may be in order. To exert power such a proclamation will need to formulate not only a series of general principles for the arts but also some new thoughts on the learning process and the meaning of education. For school executives to make arts choices that are less than ideal, is not to free themselves from a sense of direction.

(5) Large numbers of students eagerly embrace the arts as offered by enthusiastic teachers or supervisors.

(6) Although the feeling is widespread that the arts should be taught in the elementary grades, it is held that a beginning as late as the high school years is still desirable. The difference in approach will lie in the maturity and complexity of the arts content.

(7) It was thought by some members of the Team that arts appreciation is essentially a resultant of firsthand arts expression. All agreed that arts expression in some medium would intensify arts appreciation. In any case, what counts in making, doing, writing, understanding or enjoying is a sense of involvement.

(8) The Curriculum Team took note of the frustration that arises from a rigid administrative structure. Overemphasis on the teaching of traditional subjects (e.g. Carnegie units or college preparatory credits) is hostile to the inauguration of arts programs. This is a serious block. Only one half the public high schools offer anything in music or the arts; only one high school student out of six gets any systematic arts instruction. In view of the well-documented responsiveness to test-based, computer-based "standards" in the teaching of English, mathematics, science, social science and foreign languages, a successful drive to break the mold will have to extend far beyond the purlieu of the arts people. School executives themselves must be out in front, as indeed they are in several ES '70 systems.

(9) While the arts to some extent are supportive of work in science and the humanities, this role is not a sufficient reason for inserting them as an equal partner in the high school curriculum. The arts need to be understood and taught on the basis of their unique contribution to the growth of persons and the quality of the social structure. It is simply another way of saying that the arts, rooted in perception, feeling, imagination and creativity, are basic to our lives. The Director has found that where the arts programs flourish this view prevails. Since many arts people have long held to this conviction, often without inducing much response in school or college, the gap to be closed is apparent. For reasons that go back many decades in the transplant of European educational ideas to America, the arts have been downgraded academically and therefore held to be inconsequential.

(10) While most arts supervisors turn to community resources--to museums, galleries, concert halls, theaters, and neighborhood happenings--

they are not dependent upon such cultural assets. Rather they develop programs that also involve the student on school time. Community resources are helpful and stimulating, but they cannot do for students what is called for in the intimate student-teacher exchange of a free-wheeling studio or classroom. The Director has observed that organized arts classes strongly appeal to students and that the allurement is intensified if in-school and out-of-school experiences are intermeshed.

(11) A basic question that demands exploration is how best to utilize artists-in-residence and artist-teachers in the high school program. There are good examples of this practice but the validation of its effectiveness is subjective. Nevertheless, it is widely held that the teaching of the arts should call upon experts in arts expression and arts appreciation. The question is, Where are they to be found? For artists or college arts majors who teach should it not be feasible to add the required components of teacher preparation--or to waive them? A special study of the arts offerings of colleges is in order to relate demand and supply and also to discover ways to improve arts teaching.

(12) Some persons fear that to make the arts a compulsory subject will diminish their appeal. Still, there is no objective base to this attitude. Students respond more to a teacher's competence and enthusiasm than they do to the electiveness of a subject. Without compulsory language instruction a nation for the most part remains illiterate; perhaps without a similar requirement in the arts any community will remain artistically backward. Can the arts be fully served as an elective in a high school program that is otherwise compulsory? Or, contrarily, as Alice would say, should _all_ high school subjects be made elective? In high school and up through college and university, there is a factor of _noblesse oblige_: any required subject or sequence calls for an acceptance by both the teacher and the taught on _what counts in school and in life_. The Curriculum Team and the Advisory Committee concur in the view that the arts will hold their own as a basic ingredient of the curriculum at all levels if given at least a start toward equal time and equal support.

(13) While an introductory arts course that stresses familiarity with various materials and techniques may be useful as a basis for further work in depth, it need not consist of a general survey. Thus in music, "general music" is not in favor. The paradox is that general education in arts expression is composed of concrete experiences and achievements. At the same time, progress in the arts should not be likened to a step pyramid with stiff prerequisites for every move upward. In arts education the moves are essentially _inward_ and _outward_; the upward dimension is a resultant. One may begin in any medium and add others as they appear relevant. One may study art history from the Egyptians onward or, following student leads, start with what is regional and contemporary.

The arts have their being in the domain of the enjoyable, but the reference is not simply to pleasure-seeking. An arts happening may be said to exude, stimulate, evoke, arouse, depict, signify, symbolize, reveal, represent, pacify, negate, and the like--itself unchanging. The idea of the work was in the mind of its creator, perhaps subsconsciously, but its effect is conditioned by time and place and, above all, by the personality of the viewer.

Perhaps a necessary first step in educational planning for the arts is to rid the term curriculum of its scholastic strait-jacket connotation. In arts education there is no closed body of knowledge to be revised only through expert research. There is no one best way to do or discover, no ready answer at the back of the book. There is truth in art, but not computer-truth. Psychologists are familiar with this phenomenon. Thus the Director wrote in 1964 (Art as the Measure of Man, Museum of Modern Art):

> Art is a form of truth, and truth of many sorts is revealed in and through art....Art involves an illusion, namely, that the transformation of what the sense organs bring us and the brain electrically integrates is a greater reality than any immediate psychological sensation. We seek and cling to the personification. We are so constructed physically, so conditioned psychologically and so organized socially as to be compelled to interweave fact and fancy, object and dream-object, experience and hope. We can no more go back to atomistic responses than the body itself can to its chemical and physical ingredients.

To get involved in the arts is not just to play a game; if anything, the game--which is the panorama of all the arts--plays us.

THIRD QUARTERLY REPORT
THE ES '70 ARTS CURRICULUM PROJECT
George D. Stoddard, Director
August 10, 1970

This third Quarterly Report will be the last to be presented as such, since the fourth one will be absorbed in the Final Report of the Project.

Visits. During this quarter, the Director visited the following school systems:

Duluth, Minnesota (May 15); Atlanta, Georgia (May 27); Nova, at Fort Lauderdale, Florida (May 28); Jackson, in Breathitt County, Kentucky (June 12). In addition the Director attended the Conference of the Associated Councils of the Arts at St. Louis on May 20-23, and the Annual Meeting of ES '70 at Chicago on June 22-23.

Meeting: Advisory Committee. The Advisory Committee, referred to in the First and Second Quarterly Reports, met in New York on May 4. These members attended:

Vivienne Anderson
Thomas S. Buechner
Katherine Dunham (accompanied by Jeanelle Stovall)
Elliot W. Eisner
Abbott Kaplan
Irving Kaufman
Jack Morrison
Mark Schubart
Ronald Sutton
Donald L. Weisman
Louis G. Wersen
Jason Seley represented Burnham Kelly.

Also attending, in addition to the Director, were these representatives of the sponsoring agencies:

Harold Arberg
Kathryn Bloom
John Hoare Kerr
Eliot G. Spack
Ben Wallace

Members of the group spoke on the work of ES '70, the National Council on the Arts and The JDR 3rd Fund; on meaning in the arts; on trends in the visual and performing arts, the employment of artists-in-residence, and community cooperation. It was decided that a statement setting forth the meaning and the place of the arts in contemporary life should be prepared. It was also decided that the executives of the schools in ES '70 should be apprised of the deliberations of the Advisory Committee and the Curriculum Team. A record of the meeting was distributed accordingly, with appendices giving the views of consultants unable to attend. A revised running account of the meetings of the Advisory Committee and the Curriculum Team will form a part of the Final Report.

Meeting: Curriculum Team. The first meeting of the Curriculum Team was referred to in the Second Quarterly Report. A second and final meeting of the Team was held at St. Louis (actually, at Bridgeton, Missouri) on July 7 and 8. The following nine members of the Team were present:

Roberta Caughlan	Walter E. Lunsman
Louis Formica	Stanley S. Madeja
Richard Hunt	Henry Use
Al Hurwitz	Frank Wittow
Mary Rae Josephson	

Also present, in addition to the Director, were the following participants:

Harold Arberg	Gabriel H. Reuben
Kathryn Bloom	Robert D. Stecker, Jr.
John Hoare Kerr	

As a special feature of the meeting Dr. Madeja and his associates at the Central Midwestern Regional Educational Laboratory outlined various CEMREL projects.

In lieu of an attempt to discover or manufacture a single "ideal curriculum" suitable for any school, it was decided to call upon certain schools as being illustrative and to some extent exemplary of desirable trends in arts education at the high school level. They are being asked to furnish details of their present operations. The schools named were these:

Bancroft School, New Jersey
Mineola, New York
Newton, Massachusetts
Portland, Oregon
Quincy, Massachusetts
San Mateo, California
Santa Fe, New Mexico (Institute of American Indian Arts)
University City, Missouri

The seven areas for which information should be provided were outlined by the Director, as follows:

(1) Aims of the arts program?
(2) Courses taught (with sequences but not class outlines or teacher guides)?
(3) Methods used in arts appreciation? In arts expression?
(4) If artists are employed as teachers, what is the procedure? What is their impact?
(5) Evaluation and assessment? Who does the evaluation? Observation of the teacher in action? What are considered to be the arts behavioral objectives?
(6) What percentage of high school students participate in the arts programs?
(7) Is there integration with the humanities or the social studies?

Meeting: Sponsoring Agencies. On July first a meeting of representatives of the four agencies that sponsor the Arts Curriculum Project was held in New York. The names of the new officers and directors of ES '70 were made known:

Gabriel H. Reuben, President
Lawrence Creedon, Vice President
A. Hugh Livingston, Secretary
Robert Chri[illegible]iana, Treasurer
Eliot G. Spack, Acting Executive Secretary

Clarence N. York
Donald H. Peckenpaugh
Carl L. Marburger
Dale Parnell

It was announced that the funding of the Arts Curriculum Project would be limited to one year ending November 1, 1970.

Staff Change. Dr. E. Frederic Knauth, formerly a member of the faculty and central administration of New York University, who previously had worked with the Director on various projects, was named Assistant to the Director, effective June first.

Plans for Final Report. The sequence of topics to be dealt with in the Final Report has been set up. The curricular material received and the discussions at meetings will provide source materials for an analytic treatment. The reports from the "illustrative" schools will be presented substantially as submitted. The place of the arts in the schools and in life will be discussed by the Director. Since the next ES '70 meeting (October 29-30) is to be held in Mineola on the theme "The Role of the Arts in the School of the Future," the gist of the discussion there will be incorporated in the Final Report of the Arts Curriculum Project.

ES '70 CURRICULUM TEAM MEETING
April 29-30, 1970
City Squire Inn, New York

Informal Report and Running Account - Revised

Attached:- A copy of the agenda and a list of members and participants. All invitations to join the Team were accepted, and all members attended except Madeja, who had a calendar conflict, and McGrath, who suffered a death in the family.

Stoddard introduced the members of the Curriculum Team and the participants.

The agenda items 1, 2 and 3 were followed.

Stoddard read the "Covering Statement" (copy attached). He quoted from Irving Kaufman's letter of April 25, 1970, namely,

> Despite the innocence, neglect or even hostility with which some sectors of our society approach the arts they remain a vitally essential part of both culture and education. There is a growing need to examine the role of the arts particularly in education. There is also need for some unencumbered speculation in the area which could lead to reasonable expectations and consequent action. Obviously, your project intends to do just that.

He then gave an account of the background of the Arts Curriculum Project.

Arberg spoke of the interest of the U. S. Office of Education in the Arts Curriculum Project. In earlier days, he said, the term "art appreciation" applied primarily to the visual arts, "music appreciation" being a correlative term. What we need now is to have "arts appreciation" cover the whole range.

Spack: Gave the history and origin of ES '70. In May of 1967, 14 school superintendents met and decided to work toward a comprehensive high school curriculum. When the network was set up, there was no particular reason for choosing the 18 school systems. They represent rural, affluent suburban, and urban schools as well as Catholic and Indian elements--representative but also selective. A curriculum-building program was conceived as an $8 million dollar project but this amount of money has not been realized. With the goal of making curriculum more meaningful and relevant in the ES '70 schools and to becoming involved in innovation and change, the members considered in-service training for teachers, the use of computerized systems in the new programs, research and development, etc. Thus these 18 schools were committed to a program of school improvement. Since each school brought a different status and posture to the program, it is difficult to assess the impact of ES '70. A few were already innovative.

Spack: (contd) The Arts Curriculum Project is the first all-ES '70 program to be supported. Earlier efforts were on a separate school system basis. The ES '70 corporation felt that the arts would be a priority area in making an application for funding. Thus the first funds to come to ES '70 for a curriculum improvement program in a specific area are designed to promote the arts. The Project is supported by 3 groups: the National Council on the Arts, the U. S. Office of Education and the JDR 3rd Fund.

Arberg: The concept of arts as central in education is stressed in the Arts and Humanities Program of the Office of Education; this Program was set up some 7 years ago.

Hausman: Felt a need to make of this program a more active and focused program. How would ES '70 operate to expedite this?

Spack: The program operates on both levels--focused and also curriculum planning and development. For instance, 35 teachers from ES '70 schools have attended a teacher training institute in Albany, working in the area of achievement motivation--a new teaching concept.

Arberg: The term art appreciation does have a limiting connotation for most people who think of only the visual arts when they hear it. How about arts appreciation, until a better term is agreed to? (Suggests: Arts Perception)

Wittow: Suggested the term "arts involvement." He feels that the term "appreciation" connotes "an understanding about and away from"--while on the other hand the term "involvement" need not, he feels, carry with it a connotation of "performance."

Hurwitz: Went into the history of the use of the term "art appreciation" and of Dewey's term "transition." At the end of the last century the painter was the elitist so that the term appreciation implied painting. It was later widened to include all the visual arts from studio to architecture to urban planning.

Wittow: The word "appreciation" puts the emphasis of judgment on the teacher; "involvement" would put the emphasis of discovery on the student.

Formica: Suggested that further discussion of the term could come after the setting up of new curricula.

Hurwitz: Art has been treated as unimportant. He thought that "appreciation" of the arts was better suited for the visual arts than for the theater or dance. He believed there was a desire on the part of students to get more actively involved in the arts. Up to now, there has been an overemphasis on cognition, that is, on verbalization. On the other hand we do not want to encourage any anti-intellectualism in our promotion of the arts. All the arts contain cognitive factors. There is, for

Hurwitz: (contd) example, a common ground between English and speech on the one hand and play writing and acting on the other. He felt also that there is room for the arts in the high school program without the necessity to eliminate mathematics, science or the social sciences. Q: How can this be done?

Everybody discussed the need for making a crack in the shell of the standard time-bound, credit-bound, college-bound curriculum. How to do this in order to make a place for the arts and, further, how to train, recruit and place arts teachers are questions to be further examined.

Formica: Art is part of the total curriculum. Flexibility is needed in order to change the way art is treated and presented. The entire curriculum will have to be changed. We need to "crack the mold." What we want is not simply to reduce the time now devoted to mathematics, English, etc., but to see that the arts are made an integral part of the total curriculum. Different children need different amounts of time in each of the "required" courses because of different rates of learning. He feels the curriculum thus needs to be individualized; the student could work on his own, at home in part. This system might then "crack the mold," speeding up the learning. Students could come to school, report to a homeroom and then be on their own. In this way the school becomes one of many learning centers in the community. But at present we are so loaded with a rigid structure of curriculum.

The point was made by one of the group, to which all agreed, that mathematics was introduced as a required part of the curriculum because of the technological age.

Stoddard: Why is advanced mathematics required for most students? Still the "mental discipline" fallacy.

Hurwitz: Feels that guidance counselors and parents make students take more than they need of "minimum requirements," that parents and counselors are unduly up-tight over college admission standards.

Stoddard: Some of the school systems have met the state requirements and still have time for the arts courses.

Hurwitz: Agreed that there is enough room and time for arts courses.

David Amram joined the group in the afternoon of April 29th.

Stoddard asked the question: "Is expression a satisfactory term for all the arts--meaning making or doing?"

Wittow, Amram: Felt that participation made for enhanced appreciation of any art form--dance, music, etc. Josephson agreed.

Stoddard: Apparently participation, if not necessary, is at least a helpful beginning to arts appreciation.

Hunt: In an ideal situation art appreciation would be a result, or outgrowth, of art expression. Everybody can do everything; only somewhat less well than the masters of the various art forms. This can become obvious, and meaningful, as one expresses himself.

Formica: In early childhood children are interested in everything. They learn to block out unpleasant things. Later on, the students feel alienated because they are not involved, but are presented with pre-packaged experiences, curricula, etc.

The group was in agreement that arts instruction should begin at the elementary school level instead of the high school level. However, as Stoddard pointed out, a late start is better than no start at all.

Hunt: Mentioned that the industrial arts programs can get state and national funds for industrial design and shop courses that use much the same equipment that sculpture does or could. The elements of craft and design, the work aspect of sculpture, and the way machine production can relate to the development of sculpture should be explored in art classes. Conversely, applied creative imagination related to object production should be developed as a technique in craft work and industrial design. After all, the world is just one great big sculpture.

One difficulty in introducing the arts--in addition to shortage of time, space and money--is the need to preserve the teacher's energy. Unless the teacher is himself creative and given some free time, his work will tend to become routine.

Hurwitz: Felt that sculpture suffers more than any of the other arts. As presented in the high school it bears little relation to what is happening outside. Sculpture has moved into technology--painting the desert, wrapping mountains! The art teacher belongs in the shop. You thus have professional, technical and space problems in presenting modern sculpture. Take, for example, 5 or 6 classes of 30 students--this adds up to 150 students a day.

Kerr: Mentioned the experimental experience through artists-in-residence in the sculpture area in the St. Paul schools, with its artists-student sculptural projects, its teacher-training, its use of blow torches, etc. It had had great relevancy in the school both in regard to students' and teachers' participation, and had proven highly successful as had the entire artist-in-residence approach.

Caughlan: Also, summer welding session in the St. Louis public schools.

Formica: Felt, however, that more space, time, money and teachers would still not solve the arts curriculum problem. These four ingredients are, as Stoddard put it, "necessary but not sufficient." There is a need to change the structure of the

Formica: (contd) entire curriculum, instead of settling for "more of what we already have." Stoddard and Hunt agreed.

Lunsman: Thought that one way to restructure the curriculum might be to let the original ES '70 organic curriculum grow into another context, one consisting of categories such as (1) Aesthetic Experiences/Learnings: music, art, literature, dance, drama; (2) Communications Experiences/Learnings: languages, symbols, cultures; (3) Human Relations Experiences/Learnings: social sciences, guidance; (4) Technology Experiences/Learnings: mathematics, physical sciences, etc., clustered around resource centers and teams sharing responsibility for all dimensions. In this way, the arts could not be left out. A "generic curriculum."

Use: What are the fundamental things we want to get over to the students?

Amram: Felt that instead of having the change come from and through the schools, it should come from the artists who could come into the schools and perform for the students--and teach them

Amram, Kerr: Thought that artists-in-residence could be used more often.

Stoddard: Observed that graduate students in art, as in a metropolitan area, might be available as aides or teaching assistants. Perhaps they too could be called artists-in-residence and not be expected to meet all the standard teaching requirements. Q: Has this been tried?

Lunsman: Thought the artists-in-residence concept great, but felt such expert practitioners should augment rather than represent aesthetic curriculum goals as these relate to the learning process. Substantive familiarity with the affective domains of the educational taxonomy will probably be called upon to support the aesthetic curriculum dialogue within each school system. The seeming "unstructure" of expert art practitioners may not work to their advantage within the ordinary pragmatic-oriented framework of public school institutions. It is probably a fact that the art educator, familiar with the "learning dialogue," will continue to "core" art programs.

Wittow: Agreed, and has had an experience similar to Amram's with a program in Atlanta where artists taught in "hard-core" schools. In his theatrical company all members teach as well as perform from the very moment they join the group. Suggested the term "artist-educator" as being better than "artist-in-residence." (Perhaps "artist-teacher" would be more appropriate at the high school level.) The group agreed.

Formica: Gave an example of an artist as teacher in which the teacher, a sculptor, gave the students a theme, such as loneliness, and each student then expressed the theme through the medium he felt most drawn to or prepared to use (not necessarily the

Formica: (contd) medium with which the teacher was most familiar).

Stoddard: Felt that overcoming the "four constraints" of time, space, money and teachers is a circular proposition--you will not get these aids unless you demonstrate that you have a program worth supporting.

Spack: At least what we have in ES '70 is a fertile test-bed with the 18 innovative school systems. Some of these problems are supposed to have been overcome through the very existence of ES '70.

Josephson: We should use the particular strength or field of each teacher and have the teacher work out from that. Formica agreed, and pointed out that team teaching had the advantage of doing just that.

Stoddard: In relation to behavior outcomes, we consider getting the child involved, helping him to solve problems of personal adjustment and the like. What other outcomes do we expect from arts expression or appreciation programs?

Lunsman: Felt that personal development is the broad major outcome--in terms of helping students to become visually literate, and emotionally responsive--best stated in those aesthetic objectives which describe changes in interest, attitudes, and values, and which bring about the development of appreciations. In other words, the outcomes of an arts program should help create a society of individuals who understand and respond to the arts as an extension of literacy, who, having experienced the heights to be gained, can better measure themselves. Imagination, sensitivity, creativity, and other "harmony of life" processes should be ingredients.

Caruso: Felt that in our present arts courses and programs we are inhibiting the child thus producing inhibited adults. We need to encourage more freedom, a feeling of being "comfortable" in the arts--this could be another behavior outcome, and an important one.

Use: Why should there be art in the school curriculum? If one were asked this question, what would be the answer? He felt that we should be able to come up with a new answer to this question after this two-day meeting.

Hurwitz: Felt that the place of art in the school or in life may be more accepted by the community than we realize. Held that we are not as weak as we might think we are--we should sell ourselves as the conscience of the community.

Bloom: How do we justify the arts? Businessmen and others say, "Sure, art is fine as long as we don't have to pay for it." She mentioned the national arts instruction high school average--for music 1 out of 10, and for art 2 out of 10.

Wittow: Felt that Use's question is important (Why should art be offered in the high school?) and that we should make a statement on it. Stated, further, that Hurwitz is not completely accurate when he says that people are "for" art. The questions remain: Why the arts? Which arts?

Stoddard: Quoted from Mel Tumin, as follows:

> I think it can be shown that the most consummately adequate model of proper education in all subjects is the model of the well run art classroom: Where each one's talents are relevant; where every child's products are valued equally insofar as they emanate from equally worthy children; where children are not pitched competitively against each other nor denigrated nor honored for lower or higher achievements; where each proceeds in accordance with his own unique tempo of development; and where at any given moment the child moves on to tasks for which he is ready, as defined by his own prior work and achievements.

Stoddard went on to say that in all the ES '70 high schools he had not seen a boring arts classroom.

Formica: This should not be an either-or situation--we should partake of the arts to a varying degree to enrich our lives.

Use: Can a student develop basic arts concepts in one field or area which he can transfer to other media if he feels that this one particular field is not for him--concepts of line and form transferred, let us say, from music to dance?

Bloom: Training in perception should be the transferable quality--seeing, hearing, etc. Perceptual training is the answer--now we really teach students only to see.

Stoddard: Art, after all, is older than the written language. Cuneiform writing came much later than the cave drawings. The common factor is communication through symbols.

Formica: In looking toward assessment, unless we know what we are aiming for, we will have no way of evaluating what we are about. Some important factors to consider: perception; facts; skills; concepts; understanding; interest; values; attitudes; appreciation.

Bloom: Explained the JDR 3rd Arts in Education Program. (See JDR 3rd Fund brochure "The Arts in Education.")

On the second day the meeting opened with a discussion of agenda item #5, examination of ES '70 schools.

Formica: With regard to agenda item #6 (Tentative outline of new curricula for the high school arts program), Formica asked "What

Formica: (contd) would we want to see done by April 1975? What will have been done in 5 years?

Wittow: Is it our plan to come up with a plan that can be implemented in the ES '70 schools as quickly as possible?

Stoddard: We need to know not only where we are in high school arts education but where we would like to be. Assessment will involve a number of check-points and measures over a span of years.

Hurwitz: Felt it is hard or even impossible to measure how the arts become a part of a student's life, for this will happen after the school years, a "residue" so to speak. How can we measure this?

Stoddard: Perhaps we can make a comparison with the matter of health. If you are healthy now, you have a good chance of being healthy later. It is an act of faith that success in high school arts teaching will carry over. So, the question is, How shall we measure success now in high school, relating it essentially to the next phase of life as in college or on a job? (This is what West Point does: it trains second lieutenants.)

Formica: The purpose of the arts program is to help the student live a fuller, richer life. We have two sets of objectives: (1) one that changes behavior in the students; and (2) one that changes behavior in institutions, making it possible for the institution to meet the needs of students. For, as Use pointed out, we are responsible for the students not only in school but in the community as a whole. Formica liked Stoddard's second lieutenant analogy. With normative data you can achieve a rough outline of the effectiveness of the arts curriculum.

Stoddard: Without such a concept you keep postponing assessment to an infinite regression. We are used to it in engineering, medicine or law, but it is harder to grasp in general education. Progressive evaluation and a willingness to change through feedback are necessary to the stability of any program. The richer life is to come now and later. Art is thus in contrast to other parts of the curriculum--it is difficult to make mathematics or science (as taught) "liberal"; the social sciences are, of course, liberal if taught as a part of general education.

Wittow: Any plan we come up with should be flexible so that it could be applied to different situations. If this is true, how much institutionalizing can be tolerated? How solid or stiff can our plan be? Any plan should be "people-oriented." Thus, a beginning could be made with a group of artist-teachers from any of the arts areas in residence for a year.

Stoddard: The success of this plan would depend upon the availability of competent and enthusiastic artist-teachers.

Several persons expressed the view that the Team should emphasize what high schools ought to offer in the arts. Stoddard stated that this question will come before the Advisory Committee. Perhaps we can set up ES '70 arts goals for 1975 to show what progress is to be expected and along what lines. Of course, if we are then to make comparisons, we shall need a well documented and valid account of the present status. This is construed as a joint task of the Director, the Team, and the ES '70 coordinators. It will call for normative data on the standing of students in the arts (appreciation and expression) and for measures of progress. Behavioral outcomes must always be measured in persons and not just in programs and plans. Along this line, Wittow said that the comparative plan should be flexible, "people-oriented." All agreed. Stoddard felt that artists have as much to do with arts teaching as scientists have with science teaching. Actually most reforms in both elementary and secondary education have come from "on high"--through the initiative work of college professors and research directors. Also these once- or twice-removed specialists train the teachers, publish the research; in collaboration with high school specialists they write many of the manuals and textbooks.

Kerr: One of the goals of the education program of the National Council on the Arts is to find willing and able artists-in-residence who can go into the schools and assist the process of humanization. While an artist-in-residence is not necessarily a teacher he can often help develop the concept of an artist-teacher, and so any realistic curriculum change involving the arts essentially should involve professional artists themselves (whether it be theatre, dance, visual arts, music, etc.) who are able to relate to the schools, teachers and students.

Lunsman: What is the difference between artist-teachers as recognized by the National Council on the Arts, and artist-teachers who are graduates of accredited colleges? Are we really talking about "professional" artists who would share their professional orientation with "amateur" artist-teachers more ordinarily in school employ?

Wittow: Thus a cadre of artist-teachers would be the beginning. Out of that could come suggestions for the building of a curriculum.

Stoddard: This could well be one of our benchmarks--an achievement of ES '70. It is a plan that can be evaluated. How many students were reached by these artist-teachers would be one question. Also, an approach could be made to the nature of the effect.

Use: Would support this idea but with concern for the question "What are we really trying to accomplish in the community and the school?" What are the experiences each student

Use: (contd) should have in the arts? This is an unanswered question, even in this group. He felt it should be explored and articulated before any plan is implemented.

Use has submitted a response to the Director's "April Memorandum." In San Mateo the arts courses cut across all lines such that we find graphic and plastic arts, music, theatre, dance and industrial arts. Next year in San Mateo they will emphasize teaching concepts. This may lead to a school within a school. Use said that a new high school is to be built. TV studies will be introduced and community participation will be planned for evenings. San Mateo is on a quarter system. The district covers a wide geographic area and already includes 7 high schools. Q: Will San Mateo be able to reconstruct the teaching day, week, month and year?

Formica: We do need to assess what ways the artist-teacher changes students, the community, and the educational staff. We need also to explore other ways in which the same objectives could be attained. What alternative plans or solutions are feasible?

Wittow: Did not feel there were any alternatives. He did not reject alternatives, but could think of none.

Formica, Use and Wittow: We need to know first of all where we want to go; then how are we to get there.

Bloom: In relation to what the general goals are, she felt, yes, we are, or should be, dealing with the whole community as well as with the talented student in the arts. We need to cope with "aesthetic pollution." She mentioned, as an example of an arts program in which the whole community cooperated with the schools in stressing the visual arts, the Carnegie Corporation project some decades ago in Owatonna, Minnesota, which was directed by Dean Haggerty of the University of Minnesota. Persons who were identified as artist-educators worked not only through the schools but through the libraries, museums, etc., "infiltrating" the entire community. She felt that any separation between school and community is artificial.

During the first five years of Title III and the first three years of Title I, $50 million dollars had gone into projects of this nature. Still, when there is a budget cut in a specific school, even when the arts project is highly thought of, the arts give way to something else. We also get to the point where artists are in short supply. We need to start with the applicability of this idea at the community level, and, secondly, we have to treat the artist as the rare, special person he is and not try to have one in every classroom.

Wittow: Hoped it would be possible to have a specific kind of train-

Wittow: (contd) ing for "artist-teachers." To expect this concept of the artist-as-teacher really to work, these people should believe that the teacher part is as important as the artist part. Hence the whole plan should be examined.

Hunt: Felt any goal or objective should be elastic. A curriculum for the 70's might not be viable for the 80's. We need to, and probably should, tear the curriculum down periodically.

Kerr: Spoke about the National Council on the Arts, giving details of useful pilot programs which had been developed by the Endowment and which he felt were appropriate for study leading to curriculum change. For example: Poets in the Schools, visual artists-in-residence, dance programs involving professional artists, Lab Theatre in Rhode Island, and other theatre projects including Frank Wittow's. He indicated a further list of projects to visit and review could be supplied to the Director of Arts Curriculum Development, ES '70 if desired. He discussed briefly the experimental program being carried on by CEMREL with visual artists-in-residence noting particularly the cities of St. Paul, Philadelphia, and Evergreen, Colorado. He said a film of this experience would be available. He noted that University City was just concluding such a residency and that JDR 3rd Fund also has continuing projects at University City. He described the interests of the National Council on the Arts across the broad spectrum of the arts and noted that while at the moment Council funds were limited in the education area that its Chairman was concerned about teacher-training, curriculum development, particularly insofar as artists and the arts related to these areas specifically as a humanizing force. One of the main thrusts of the education area of the Council continues to be to make the arts more available to a wider and wider audience. In the education area, the program has tried to promote useful interchange between artists and teachers in all disciplines as a humanizing force in education.

Lunsman: Indicated his concern about trends entertained by ES '70. Such efforts as "accountability," "educational engineering," etc., are attempts to squeeze learning into educational technology packages characterized by industrial management thinking. In his opinion, leaders supporting such endeavors reflect a mechanistic attitudinal framework out of harmony with the goals of today's youth. The cry of students seems to reflect a desire for the creation of a humane educational environment. If this is true, the coming surge from the pressures building up in our youth will jeopardize and perhaps change the pragmatic/cognitive leadership that now dominates public education. This has implications for the eventual implementation of our project, for it will provide support for humanist/affective people who can more genuinely sympathize with those aesthetic

Lunsman: (contd) goals which do not merely accommodate "knowing about" art but create provisions for living with it and soaking in it. From this, richer perceptions of mankind may be built.

Stoddard: The arts field or profession is not like other professions that have guidelines and academic criteria set by outside accrediting agencies, and in part by legal statute. Medicine, nursing and law furnish examples. In art there are no restrictions except for the artists who become teachers. Except for a basic group of courses, as in art history, are there any set rules governing the competence of an arts teacher? This free situation in the arts is at once an advantage and a challenge. As indicated in this meeting, if in the arts we are free to choose a curriculum,what choices do we make?

Hausman: Felt that this group has a responsibility that goes beyond conceptualizing, namely, the responsibility to engage in discussions and to communicate to others the ideas that emerge. Each Team member will then have a pay-off in terms of reinforcement (or discouragement!).

Formica: Let's look at what we are doing and find out what we would like to change, what parts of programs of the other schools we would like to incorporate into our own, and so on.

Josephson: Felt that the dance may well be introduced at the high school level to students who have not had it before. The dance program is much more lively and relevant now than ten years ago--the ethnic expression is part of it. However, it is best to have the dance begun in the kindegarten or preschool years; there it is called "creative expression."

Caughlan: When we consider the matter of arts appreciation in high school, we need to ask How, How much and By whom. She felt it is difficult to recruit for the arts program students who are being urged to meet academic requirements, perhaps many times over.

Formica: Let's get away from the term "enrichment." What we are dealing with is the whole area of personal development.

Amram: Gave the group a demonstration of his playing "technique"--flute, mouth and head. (Applause!)

Formica: Described the Mineola arts program, together with its history. There are 5 elementary schools in the district, one junior high school and one high school. In its four-year period, the program has moved from a budget of $300 to $11,000 to $17,000. There are 4,800 students in the district. The latest count of activities is 42,000 pupil-adult-staff attendances at 46 different activities, in the community or within the school. Questions were asked about how these activities relate to what is being done in the school curriculum, and Formica replied that they have tried to pull the arts together in

Formica: (contd) these presentations in what might be called an interpresentation of the arts. It is difficult to spell out the objectives--what we know are the processes, the "input." What Mineola hopes to have at the end of three years is a sequential arts curriculum. Emphasis is on: (1) the importance of the arts themselves; (2) the integration and intermeshing of the arts with other subjects and experiences; (3) involvement of the entire student body. Teachers who are the most responsive will first be called upon. The principals too are asked to help develop an arts program that "makes sense."

Formica went on to say they have gone into curriculum building with help from an elementary school team and a high school team. There is now a "mosaic" of arts experiences which can be broken down into some 60 arts experiences. Of special interest to us here is a curriculum writing team at the secondary level. (Teachers on the teams will work 30 weeks at 6 hours a week after school and will receive salary adjustments.) Also, these teachers take in-service training; workshops have been held with the teachers and selected art educators. Formica and the superintendent opposed the idea of an Arts Center which they felt would represent geography more than concept: a physical location instead of a program or frame of mind. They asked themselves the question: "What kind of normative data can we develop for a sound profile for the arts? What characteristics? What assessment as the students go up through the arts?" Of course it may take a whole series of arts events to affect a student. There is a need for planning and for building in some kind of feedback--from the artists as well as the students. Although the project is still in an early stage, Mineola has had artists-in-residence for periods of from 2 weeks to 6 months, as well as an orchestra-in-residence full-time.

Stoddard: Referring to the element of feedback, asked how the program is to be assessed as it goes along. For example, the percentage of school drop-outs is a negative factor and the intent to enter college is positive. Do we have similar criteria for success in the arts offerings? (The high school drop-out rate in Mineola is only 1½%, even though the district covers a wide economic range.)

Mentioned an article by Hurwitz in the March 1970 issue of American Education as being pertinent to the discussions, and will see that a copy is sent to all members of the Team.

Hurwitz: Suggested an idea that might be of use in obtaining artist-teachers: a trade-off of "space" for "teaching," since an artist-in-residence nearly always is interested in adequate room in which to work.

Hunt: When asked if we should make racial and economic aspects a factor in curriculum building, replied: "We should recognize that with black and other racial minorities we are not deal-

Hunt: (contd) ing with homogeneous populations. Geographic factors, North, South, urban, rural have to be taken into account. Culture, black or white, does not mean the same to the advantaged and disadvantaged. The aims of this program should be general and humanistic in its broad outlines, and perhaps leave space in its overall form for racial and ethnic shading, and room for local detailing along social and economic lines.

Hurwitz: Mentioned Newton's storefront crafts center called "Beginnings." It was opened up by students who pooled their resources with no help or suggestions from the school. On the whole, this may be a good way to get started.

Formica: One of his teachers has made a tape of the arts program so that the student can go through the course in a matter of weeks or of months, at his own pace. He again stressed the point that we cannot change the presentation of the arts just by changing the arts program; the arts have to fit into the structure of the whole curriculum.

Hurwitz: Mentioned two programs staffed entirely by parents--teams of arts people such as potters, etc.--who come into the school to teach. This is a tremendous resource if the persons are well qualified.

Hausman: Mentioned that New York University is seeking to revamp the regular teacher education program in the arts.

Bloom: In the budget for the University City JDR 3rd project a sum is included for student assistants.

Formica: We need to think of the use of media (video tape, closed circuit TV, for example) in addition to the personal involvement of teachers and students.

Caughlan: Referred to the John Adams High School, Portland, Oregon. This comprehensive high school opened in the fall of 1969 after a year and a half of pre-planning, culminating in a summer workshop composed of students, parents, faculty, and administration and resulting in the development of an innovative program. The parents of students attending this school proved to be less receptive to change than the students, teachers, and administrators. The attitude on the part of most of the student body was acceptance of the responsibility for self-direction.

Attention is being given to further developing a program in the arts designed to meet the needs of the entire school community. The hope is that such a program could reach preschool children as well as adults through retirement. It is composed of four main facets: tutorial program; Saturday program; meet-the-artists program; community school program. It has been suggested that in addition to the community school program it would be desirable for the departments of the

Caughlan: (contd) creative arts to be able to work more closely with the General Education teaching team. In this way, every student in the school would be exposed to the arts whether it means learning to look at and appreciate forms in art or the actual process of creating them.

General Discussion:

Can artists-in-residence help to train teachers who are not professional artists but may be majors in an arts medium or in art history? It seems important to encourage this outcome since there will be difficulty in finding enough artists-in-residence on a "retail basis."

Few classroom teachers have the time, the energy, or perhaps the free play of imagination to develop the ideas that precede innovation. What they may do, and do effectively, is try out theoretical or "far-out" schemes. It is this alliance of thought and controlled action that will prove effective in the long run.

There was a brief discussion of advanced placement in the arts for high school graduates entering college.

There was some discussion of special problems in music--performance and appreciation--but this whole area calls for extensive analysis.

We need to ascertain from the state commissioners of education or superintendents of public instruction if a curriculum really has to be rigidly maintained. If new arts programs are to be inserted or strengthened, we shall need help at all administrative levels.

The chairman closed the meeting with a reference to two types of minutes to be furnished the Team members, "formal" and "informal." The members agreed that early July would be a good time for the next meeting. Calendars will be sent around and agenda items requested.

The meeting adjourned.

ARTS CURRICULUM PROJECT, ES '70

Curriculum Team

NOTE: Assemble in Conference Room, City Squire Inn,
Broadway & 51st Street, New York, N. Y.
Wednesday, April 29, 1970 - 10 a.m.
Thursday, April 30, 1970 - 9:30 a.m.

AGENDA

1. Introduction of members and participants

2. The origin, purpose and status of ES '70 - Eliot Spack, Acting Executive Secretary

3. The status of the Arts Curriculum Project; relation of the Curriculum Team to the Advisory Committee - George D. Stoddard

4. Procedure for the 2-day session: what may we accomplish?
   (a) A revision of the aims or the rationale of the Project?
   (b) A statement on the relation of art appreciation to these aims?
   (c) A statement on the relation of expression in graphic and plastic arts to these aims? In performing arts? In imaginative writing?
   (d) An analysis of expected behavior outcomes?
   (e) An analysis of practical problems in educational administration?

5. An examination of illustrative ongoing ES '70 high school arts programs:
   San Mateo, California - Henry Use
   Portland, Oregon - Roberta Caughlan
   Institute of American Indian Arts - James McGrath
   Quincy, Massachusetts - Walter Lunsman
   Mineola, New York - Louis Formica
   Other, e.g., Newton, Mass. - Al Hurwitz

6. Tentative outline of new curricula for the high school arts program:
   (a) In art appreciation (basically the same for all high schools, with regional starting points?)
   (b) In each of the media of arts expression, together with clusters, options and majors
   (c) Linkage with the elementary schools
   (d) Linkage with college programs, as in advanced placement
   (e) For (a) and (b), what variations are indicated in respect to geography, economic status, race?

7. Following these sessions the Director will pull together the curriculum outlines, relying on a "feedback" to Team members and others between meetings.

8. Concerning the next meeting: (a) Prior distribution of reports and outlines?; (b) Agenda items?; (c) Convenient dates?

Caughlan: (contd) creative arts to be able to work more closely with the General Education teaching team. In this way, every student in the school would be exposed to the arts whether it means learning to look at and appreciate forms in art or the actual process of creating them.

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Curriculum Team

ARTS CURRICULUM PROJECT, ES '70

Meeting at City Squire Inn, New York City

Wednesday, April 29, 1970
Thursday, April 30, 1970

Members of the Team:

David Amram
Composer and conductor
New York City

Josephine Caruso
Chairman, Music Department
Lincoln High School
Yonkers, New York

Roberta Caughlan
Acting Supervisor of Art
Portland Public Schools
Portland, Oregon

Louis Formica
Assistant Superintendent of Schools
Mineola Public Schools
Mineola, New York

Richard Hunt
Sculptor
Chicago, Illinois

Al Hurwitz
Coordinator of the Arts
Newton Public Schools
West Newton, Massachusetts

Mary Rae Josephson
Dance Coordinator
Minneapolis Public Schools
Minneapolis, Minnesota

Walter E. Lunsman
Director, Department of Arts
and Humanities
Quincy Public Schools
Quincy, Massachusetts

Stanley S. Madeja
Director, Aesthetic Education
Program, CEMREL
St. Ann, Missouri

Henry Use
Department of Music and Drama
San Mateo Union High School
San Mateo, California

Frank Wittow
Executive Director
Academy Theatre
Atlanta, Georgia

Participants:

John Hoare Kerr
Director of Education
National Council on the Arts

Harold Arberg
Chief of the Arts and Humanities
Program
U. S. Office of Education

Kathryn Bloom
Director, Arts in Education Program
The JDR 3rd Fund

Eliot G. Spack
Acting Executive Secretary, ES '70
Mineola Public Schools

Jerome J. Hausman
Professor of Art Education
Division of Creative Arts
New York University

George D. Stoddard
Director
Arts Curriculum Project of ES '70

ES '70 CURRICULUM TEAM MEETING

July 7-8, 1970
Executive International Inn
Bridgeton, Missouri

Informal Report and Running Account

Tuesday, July 7th--Morning Session.

Attached are a copy of the agenda and a list of the members and participants who attended.

Stoddard: Greeted the Curriculum Team members and participants.

Introduced Dr. Gabriel Reuben in his capacity as the new Superintendent of Schools in nearby University City, Missouri, and the new President of ES '70. Dr. Reuben replied that he did not know whether he was a "welcomer or welcomee" but was pleased to meet with the group. Stoddard next referred to the agenda, elaborating on selected items. One of the main purposes of this meeting, he said, was to identify good illustrations of high school arts programs in order to present them in the Final Report of the Project, due November 1, 1970. These illustrative programs are to be programs actually in operation. One can of course construct "ideal" programs, but these might or might not interest the students or be practicable from the viewpoint of school executives. In reporting on these illustrative or "exemplary" programs, we should mention problems and defects as well as strong points. For example, in a high school with an elaborate arts program it developed that only 10% of the student body took part. Hence, this program would not qualify as "exemplary" if we were to apply the criterion of some arts involvement for a large number of students. Mr. Use. has suggested that the Team identify principles that could be used as basic arts guidelines for the schools. These guidelines should indicate pitfalls and successes in ES '70 programs as an aid to other schools. Perhaps for each "exemplary" program we can list options, the choice to depend upon such practical matters as funds, facilities, and staff.

Kerr: Greeted the group briefly, as one of the sponsors of the Project.

Arberg: As a sponsor, also greeted the group. He mentioned the present administrative setup in the U. S. Office of Education under an Acting Commissioner of Education. He felt that the concept of options held great interest. For the Federal government to take part in any program it is necessary to consider options that have proved workable. Consequently, this Project should give its attention to desirable programs, not to approved programs. These selected programs would serve as points of departure. The word "exemplary" is a good term and is really what the Office of Education has in mind. (Note: Later in the discussion it was decided that the term "illustrative" would be a

Arberg: (contd) more modest and therefore a more fitting designation.)

Stoddard: Agreed with Arberg's point, saying the approach is to be pluralistic. We are not simply giving a stamp of approval, such as a magazine might give to a useful product.

Josephson: We find that the main resistance to innovations in arts programs comes from the teachers themselves. A statement is needed to encourage the teachers if programs involving cooperative arrangements with museums, galleries, and the like are to be set up. Teacher involvement is crucially important. "Artist-teachers" is not quite the right term for teachers who are artists but not professional artists. Model programs backed by Federal funds are only as effective as the teachers and their administrative associates.

Use: Agreed with Josephson that the teachers' involvement was a key factor in the success of a program. In the past school year, teachers with narrow views of their subject areas were responsible for the failure of a multiple approach to the arts.

Formica & Bloom: Made the point that certain categories of people have been mentioned: students, administrators, taxpayers, and teachers. Of all these, they felt that the teacher is most likely to plump for the status quo.

Stoddard: Mentioned the reported incident of an art student who received no help from his teachers but was merely exposed to films, slides, cassettes, and recordings. Although talented, he became discouraged and lost all zest for the arts.

Hunt: The Visiting Artist Program is of interest to the student. It is opposed to the cult of remoteness just mentioned. How does the art teacher or student in a mid-Western high school know what is going on in the art world? Arts problems are quite different from those encountered in, say, engineering.

Formica: Why do we bring the art world into the school?

Hunt: For one thing, to make the arts programs and arts training more relevant.

Madeja: Summarized at this point what he concluded to be the thinking of the group at its first meeting: No one wants to defend a particular curriculum; it would, in any event, be too proscriptive. Therefore, Madeja made three proposals:

(1) Possible resources for the content of an arts curriculum, to be broken down into four areas:
  (a) Historical, philosophical, cultural
  (b) Performance
  (c) Critical
  (d) Psychological

The curriculum can be set up from the stance of any one of these four areas. The way the curriculum is organized, and what it places at the top of the pyramid, are choices for the school to make.

(2) Strategies for the organization of schools

(3) Strategies for the installation of programs

All three factors go to make up exemplary curricula. We really cannot set up a value system for schools.

Stoddard: However, some disciplines, e.g., English, mathematics, and science, do operate under value conditions that are often set up externally.

Madeja: Made a distinction between the model or ideal system and what actually gets into the school. How is a program implemented? The content is only something to start from, and even that is not arbitrary. Acceptance or rejection is at the school level.

Formica: Content is where we begin, because this is where students are in terms of much of their conditioning. Content is an entry point that partially helps to meet a student's needs and serves as a vehicle in self-development, in developing sensitivity, and in socialization skills. But eventually we must focus on educational methodology and on processes and interaction proficiencies.

Reuben: Then it seems you would be making the objectives the most important.

Formica: To help us in getting started at the level with which teachers are most familiar, we might first use content experience, and then work back to derive the objectives and to specify them. Were we now sophisticated enough in the arts, we could proceed from an "objectives first" standpoint. This should be the next step.

Reuben: The schools are in trouble if they do not start from the objectives. The programs would then vary from system to system as these objectives take form in active programs. How, he asked, can you determine what is successful unless you determine what you want to accomplish?

Hurwitz: Remarked that he was working on an anthology of "arts programs of promise," some of which are completely antithetical. Indeed, what criteria does one apply when programs that are promising or successful differ so widely from one another?

Formica: We will have to move to an objectives framework in order to cope with the problem of accountability.

Stoddard: We need to concentrate on arts behavioral outcomes. We can then fit this term into the concept of general behavior.

Madeja: You should start with the student by offering him content. Then he himself becomes the evaluative factor. You observe his behavioral intentions in the light of your objectives. If nothing has happened, you obviously have to change the content. The content is simply a beginning.

Stoddard: In terms of arts content in high school, we are up against nothing, for the most part.

Use: In many disciplines there are specific tasks to accomplish, as in the teaching of English grammar or engineering formulas. What, then, is our specific purpose in the arts? What do we do in the arts? Develop a student's creativity--his ability to deal with the changing world? Is not one of the major goals of arts teaching the turning out of an open-minded person?

Reuben: We are starting at zero. This may be a good thing. We are thereby able to start afresh in an area that is attractive, or can be made attractive, as compared to mathematics, let us say.

Stoddard: Yes, the arts have something to offer the student beyond the attractions of science or mathematics.

After further discussion, the group decided to look into the arts programs of the following school systems as being illustrative ("exemplary") and consistent with the goal of the arts for everyone: Portland, Oregon; Newton, Massachusetts; Mineola, New York; San Mateo, California; Quincy, Massachusetts; University City, Missouri; the Institute of American Indian Arts at Santa Fe, New Mexico; and the Bancroft School at Haddonfield, New Jersey.

It was thought, too, that a briefer description of the arts programs at Andover and in the Minneapolis high schools would be appropriate, if the data could be obtained.

Hurwitz: At Andover, every student takes part in an arts program. The student get English, mathematics, foreign language, and also some art, with the possibility of a choice at the tenth grade level. At that time, if the student finds he is deeply interested, he may go on in art.

Madeja: In Chicago there is a requirement that every student in the tenth grade take art, even if we might not say it is art of an exemplary sort.

Reuben: Shall we compare the goal of providing art education for every student with that of the commonly required physical education? Is every student physically fit?

Arberg: Felt we were originally working toward art in general education. Perhaps the Indian school at Santa Fe can be compared to the New York High School of Music and Art. Which school systems are well along in providing arts for all their students?

Arberg: (contd) Further, how was this accomplished?

Formica: Would be concerned if this group went on record as being "for" a particular curriculum specifying so much of this and so much of that in order to be sure the arts are guaranteed a place in the curriculum. At this point, a heavy arts program could not survive school budget economies. Arts educators have been unable to demonstrate the value of a major public school commitment to the arts. Unfortunately, the arts are too often seen as a frill.

Stoddard: We seem to be making two points here. Do we all agree on them?

(1) At the high school level, we do not favor separatism among the media or an atomistic approach in any medium.

(2) We do not favor a homogenized presentation of the arts, nor shallow survey courses.

For most students, the expected outcome will be a better grasp of the arts--more understanding, enjoyment, appreciation. Hence, each medium, like a compatible organ in a functioning organism, has something to offer, but not as an end in itself. True specialization, if it appears at all, is reserved for the post-high school years, or, as in the case of the dance or instrumental music, for private tutoring.

Hurwitz: It is good to get the student sufficiently involved to experience excitement. This could be generated in the student by having him make or do something himself.

Formica: We also want to see that the student develops perceptual awareness.

Hunt: But that is what Hurwitz said; it comes to the same thing.

Stoddard: To return to the task of building curricula: how do we get programs that evolve from our objectives, our ideals? Are there common structural elements?

Use: Six questions should be considered when looking at a high school arts program or analyzing a program for its illustrative qualities:

(1) How did the school get a start in the arts program? What were the positive factors?

(2) What are we trying to do for students in the arts program? Are we attempting to introduce or continue the arts for every student as a part of his general education?

Use: (contd)

(3) What results are attained?

(4) How are the arts programs organized and fitted into total school plan?

(5) What has the program developed with respect to content, teaching, student acceptance? What "went wrong," and what "went right"? In short, what adjustments had to be made?

(6) In planning new high school arts programs what steps should be taken? Toward what long-range goals?

Formica: Could answer the second question by saying that our schools are trying to expose as many students as possible to the arts on a continuing basis from K-12 to help in developing an arts habit.

Madeja: What area are we looking at? Is it the high school alone, or both the junior and senior high school levels?

Bloom: We should concentrate on the senior or four-year high school.

Formica: Even if a school has developed an arts program with a floor lower than the ninth grade and a ceiling higher than the twelfth, our focus would be on Grades 9 through 12.

Stoddard: Yes; we are concentrating on that level.

Tuesday, July 7th--Afternoon Session.

Stoddard: What shall we say about arts appreciation at the high school level? Are we willing to say this is a form of literacy?

Lunsman: In Quincy we have changed the title of the art appreciation course to "arts seminar," after trying out "arts understanding." This one-hour course is available to the students during any one of their three high school years.

Stoddard: Is there an appropriate content to be agreed upon for art appreciation? The point of departure might be perceptual training, or learning to see and to hear.

Bloom: Art appreciation is often called art history nowadays.

Formica: You can start from a point of relevance to students. For example, at the secondary level, use current, meaningful problems, such as the draft or environmental pollution, and engage pupils in arts-directed activities that address themselves to student needs.

Hurwitz: Eisner calls this "the scenario." "General music" is dying, whereas rock music is popular. When Newton switched from general music to a specific course, interest was high, but the school could not accommodate as many students.

Caughlan: It has been found in an experimental program in Portland that students do not want to be "talked at."

Stoddard: The school has the students for only one half of one half of their time. They attend school for 180 days of the year, and each school day covers only one half the waking time of the student. A trace element!

Hurwitz: Art appreciation nowadays is what Stoddard would call art criticism. There is definite need for understanding art in society, but that is different from examining a few works in great depth.

Wittow: Felt that the student is not free in the three fourths of his time away from school. Any teacher of the arts has a first responsibility to get the student started in the arts. Once this has been done, there will be a natural flow of interest. Arts appreciation puts the focus on the art object and not on the student himself. Wittow felt art is one place where there is a freedom of choice and a feeling of relevancy. The student will make his free time relevant if the arts are handled properly in school; he will be involved in a "discovery process" both inside and outside the school.

Stecker: The function of the arts program is to help the student solve problems in new ways, as opposed to other courses, which are rigidly cognitive, with the answers in the back of the book. The student needs to learn how to use space, how to use rhythm.

Wittow: Instead of teacher, if one is describing a situation in which learning takes place, one might say *facilitator*.

Stecker: Without the dreamer, we are in trouble. In the arts the problem we are trying to solve is a suitable answer to the question, Who am I?

Formica: The arts liberate people, and in doing so they change the existing order that most people are trying to perpetuate.

Wittow: Thinks Americans are afraid of artists whom they cannot contain.

Formica: We can help people to comprehend the significance of the arts in our society. The arts assist in the liberation of a person. He perceives differently. He understands himself better and, in this process of becoming a stronger individual, helps in creating a stronger society.

Wittow: The emphasis should be on finding ways of taking the art pro-

Wittow: (contd) cess into the schools and not on the art object itself.

Josephson: Arts expression leads to arts appreciation. If a group learns a dance, or choreographs one, and then sees the dance, appreciation follows.

Madeja: There is no doubt that some aspects of art appreciation can be inserted into a program. If you are going to have exemplary programs, you will need to identify programs consistent with your intentions. There are various legitimate approaches to teaching. We could go on for days without arriving at a consensus.

Stoddard: What would we like to know about the exemplary programs? The aims? The percentage of participation? At what levels taught? With what saturation? Stoddard went over the agenda again, listing the questions of special significance.

Use: Modesto, California, has an interesting approach in its arts program. Different concepts are taught that are common to all the arts, such as line, form, balance, etc.

Arberg: Commenting on agenda item 5(h)--The effect of community resources on the high school arts program--felt that the salient point here is, how are the community resources actually used in aid of education?

Madeja: Thought this group was a working group that would make recommendations to the schools in ES '70 and through them to the high schools of the country as to how to set up an arts curriculum.

Use: If we could pick out the specific aims in each of the exemplary programs, we could exhibit them as principles for the other schools.

Formica: We have been learning from each other and can as a result come up with an amalgam. We can say "Here are what we regard as some of the essential elements of a high school arts curriculum."

Stoddard: The thinking of the group will be embodied in a final report to the three sponsors. It will be written, not by the Curriculum Team or the Advisory Committee, but by the Director, drawing upon the discussion in both groups. However, the illustrative or exemplary texts as submitted by the respective reporters will appear intact.

Tuesday, July 7th--Evening Session.

Tuesday evening Dr. Stanley Madeja and his associates at the Central Midwestern Regional Educational Laboratory gave a presentation of the projects currently under way. Members of the Team were especially interested in certain relevant topics such as the employment of artists-in-residence in a school system.

Comments Submitted by Mail by
Josephine Caruso, Member of the Team

Caruso: One of the objectives of the Arts Curriculum Project is "arts appreciation"--a term which might be replaced by "cultural awareness" or the development of "arts sensitivity" through intrinsic involvement. The nature of involvement should be with the total artistic process. Every student should be in a learning situation where he can have an idea, express it through an artistic medium, and evaluate his work.

Too often, arts education, especially music education, is fragmented. Students deal with only a portion of the arts and this is accepted for arts education. Being an observer at a museum, attending a performance, or studying arts history do not, by themselves, give full insight into the nature of the art. Similarly, the development of performing skills or the learning of factual information are often valued as ends in themselves, rather than a means to the end of developing insight and artistic sensitivity.

Intrinsic involvement should come through the student's own choice, not only in what he does, but how he does it. Perception of artistic concepts is the result of the particular form of involvement. One perceives a concept in relationship to oneself. The moment of total involvement is of greater educational value than the end result--the product or the performance. The student comes to an understanding of the arts through his own efforts, i.e., the manipulation of materials and the experimentation with artistic ideas or notions.

Another concern of the Arts Curriculum Team is the student's familiarity with the media in their existing forms. In the past, arts educators have been primarily concerned with propagating our "cultural heritage," which is, for the most part, the culture of Western Europe. They have overlooked the fact that, even if this heritage were obliterated from history, the arts would continue to exist as a natural expression of the intellect and emotions of all men. The arts are as old as mankind.

In re-educating teachers and in teacher-training programs, the perspective might be changed. The teacher's concept of "art"

Caruso: (contd) is not necessarily what "art" really is. The great monuments of artistic achievement are but isolated events in a continuing, living process. The purpose of education is to open the mind. A system of arts education which dictates values and has a predetermined doctrine of good or bad, or overemphasizes procedures, results in an intellectual closure.

There is no doubt that the artist-in-residence serves as a valuable model for the students to emulate, permitting them to observe how an artist works, reacts, behaves, and thinks. Successful education relies on communication. Expertise in the arts does not necessarily accompany expertise in communication. The opposite is often true. The artist-in-residence is a facet of the total arts educational experience.

Wednesday, July 8th--Morning Session.

Stoddard: Opened the discussion by saying he felt the term "illustrative" should be used instead of "exemplary," as being less connotative of establishing a set pattern of excellence. For the school systems chosen as "illustrative" in the final report, the following information will be needed:

(1) Aims of the arts program?

(2) Courses taught with sequences but not class outlines or teacher guides?

(3) Methods used in arts appreciation? In arts expression?

(4) If artists are employed as teachers, what is the procedure? What is their impact?

(5) Evaluation and assessment? Who does the evaluation? Observation of the teacher in action? What are considered to be the arts behavioral objectives?

(6) What percentage of high school students participate in the arts programs?

(7) Is there integration with the humanities or the social studies?

He then reviewed the list of illustrative school systems (see above), and requested that each reporter submit his copy by mid-August. With these comprehensive drafts in hand by that time, the Director should be able to meet the November first deadline for the final report and termination of the Project.

He then turned the meeting over to members of the Team for

Stoddard: (contd) descriptions of their respective programs. Wittow led off with the Academy Theatre in Atlanta which he directs.

Wittow: The program has to do mostly with the training of an artist-teacher. There is nothing quite like it in the country. There are eight members in the major company, with five children and 15 members of the college class in addition.

The Children's Theater company works in four elementary schools, utilizing performances and workshops. At the high school level, the play comes directly from the students. It is written and rehearsed mornings during the week and later performed at the school or elsewhere. Workshop, rehearsals and performances take up the rest of the time. At the college level a four-year program has been set up to develop a Bachelor of Arts and Sciences degree. Five college credits are given on work done in the morning developing and rehearsing plays. The course is directed by Wittow in conjunction with the chairman of the Georgia State College Department of Educational Psychology. Ten college credits are given for two classes taken in the evenings. The faculty members have an academic background as well as acting experience. The purpose is to raise a whole new crop of artist-teachers for every age level. Wittow described the intricate scheduling necessary to carry out the interlocking portions of the program.

He stated that the purpose of the program is to make persons aware of their full potentialities. He is not trying to transform students into actors. There is not much by way of production because the performances are moved around. Wittow is hoping to add a visual artist and a musician to his staff.

Bloom: Mentioned the difficulty of getting professional theater groups to work with education people. When actors do get interested in the students, they begin playing up to them. The question of the "artistic integrity" of a theater company comes up repeatedly.

Wittow: Said that in his program ideas for the plays come from the students and teachers. Area supervisors or administrators cannot really quarrel with the program because the teachers are involved from the beginning. As Stecker pointed out, Wittow, having been in Atlanta 14 years, is felt to be on the "inside." Wittow is in the position of an "enabler" to encourage children and youth to express themselves. The arts become a form of live communication, not a rigid aesthetic monument.

Bloom: In this way the students have a chance to find out about the whole process.

Josephson: Are you trying to reach the greatest number of students or are you trying to help those students who are deeply interested?

Wittow: Both.

Formica: Noted the three examples of "residence" systems (Wittow's theater; Mineola's resident orchestra; Madeja's University City program). Asked: After the program is over, what is the residue, the measurable outcome? The survival possibilities of such groups have to be related to the extent that evidence shows they are effective in changing pupils toward desired positive behaviors.

Bloom: When outside money stops, the programs stop. She felt we are trying to shoehorn many activities into the schools that do not belong there.

Wittow: The program of the Academy Theatre in Atlanta is actually in residence in the community, not in the school system itself.

Bloom: It could boil down to the question of what percentage of the income of an artist-in-residence comes from his work in the school and what percentage from other sources.

Stecker: Felt that the important thing about a "resident program" is not whether or not it lasts but the fact that it sets a precedent; other school systems or agencies can say, "See, it does work." In this process we find the arts rearranging the existing social order. There ensues a symbiosis between institutions in the arts--orchestras, galleries and theaters--and the schools.

Stoddard: The Superintendent of Schools in Atlanta states, "I can put anything in my schools as long as I don't have to name it." The schools can help the arts institutions to survive. Perhaps this is an important point: *Government grants should go to education systems determined to carry on a program when the grant is over*.

Formica: Programs already in operation suggest that in twenty years the Federal government will certainly support artists-in-residence through direct grants to schools and arts institutions, without impinging on the artist's integrity.

Hurwitz: As government agencies work more through state arts councils and the like, is there not less danger of restrictive attitudes?

Madeja: With respect to Federal aid, larger schools seem to be more isolationist than the smaller ones, strangely enough.

Stoddard: The school is the greatest mass audience the world has ever known.

Bloom: --the largest *captive* audience!

Stoddard: Also the school is our biggest financial operation, after the military.

Formica: At this point, we are still learning how the artist-teacher can

Formica: (contd) best serve students. In addition to personal contact, we must learn to employ the artist not only in person, but also by use of media--recordings, cassettes, etc. For example, by dialing a number in a carrel, a student can get a videotape to fit his specific need. But the artist does not like this; he prefers the magic of the person-to-person contact with a live audience. Of course, there has been the "master teacher" idea carried out through TV with some $40 million in funding.

Hurwitz: The artist-in-residence should be used for the "elite"--a tape could then be made for subsequent showings.

Madeja: Eighty percent of a school's costs is for teaching personnel. But funds can be shifted to provide, let us say, an artist-in-residence who is an arts major student in college. He would teach part-time, thus lowering teaching costs. Madeja agrees with Formica that it is a matter of economics--nowadays even pared-down budget requests are defeated.

Caughlan: Reported on the arts program in progress in the Portland school system. The principle behind the entire program is "learning to see" on the part of all children from K-12, and not from the stance of art majors. We seek to develop attitudes and skills that will allow students to incorporate the arts into all other disciplines. The greatest problem is that of staff preparation. Teachers at every level are eager for this training and willing to help. The program began with staff development courses instead of courses for the student; the latter would follow. These courses are put on a staff incentive basis, the teachers to get two hours of credit and more salary. The school system has bought large amounts of visual aids for the pilot schools. Mrs. Caughlan and her staff have developed kits based on teachers' suggestions. She distributed some of the materials to the Team. The idea is stressed that in the arts there is no right or wrong, per se, but rather a heightened enjoyment of life through keener aesthetic perceptions. The program was divided into several types of courses. The "mini course" is for only five weeks, but several such courses can be taken during the entire year. The flexibility of the program, especially at the high school level, is distinctly advantageous.

Lunsman: Described briefly the physical setup for the arts program in the school system of Quincy. One project undertaken by the students was a structure on the "environmental" order, a room that changed its aspects from the grim and shabby to the bright and happy--all through the use of color. Another work by a student protested against the war by blending music and pictures into a unified sequence.

Use: Gave a brief rundown of the arts situation in the San Mateo High School system. The system contains five cities, one of which is San Mateo with three high schools. One, San Mateo High School, encompasses the total socio-economic spectrum;

Use:
(contd) 23% of the students are members of minority groups. This year a pilot program entitled "Performing Arts" was initiated. Performance was a major emphasis. It included the musical, Pajama Game, as well as an original production based on the idea of hope as represented in various cultures and religions. The first dance program of the school was also presented. The idea for the Performing Arts program began four years ago, through work done on presenting The Sound of Music. Since the pilot program cut across subject-area boundaries, all the curriculum councils of the district gave their approval. One hundred and ninety students signed up for this team-taught class. Drama, dance, vocal music, design, costuming, and management were taught. The movement of a student from one program area to another was desired, but it turned out to be too complicated. Mr. Use and his staff had hoped to involve all the students in all the activities listed. The Performing Arts program did not succeed; it will not be in existence this year, primarily because persons were not able to get beyond their subject areas. Personnel changes and scheduling problems were also involved. However, sufficient experience was gained to work toward a "school within a school" concept, where the staff would be able better to control their time and efforts. It is hoped to have 250 students out of a student body of 1400 involved in the program, for the majority of the school day, including out-of-classroom experiences. The community would be involved, participating in the program as audience or performers.

Josephson: Gave a brief history of dance education in Minneapolis--present programs and future plans. At the high school level dance has been taught in Minneapolis for 25 years, making it a pioneer in this field. There is a staff development program for which teachers receive three credits. Teachers of English, drama, art, music, and physical education are enrolled in the course. There is a new summer program in the arts in Minneapolis. It is misnamed "Twin City Talented Youth Program"; it should say interested youth. This is a six-week all-day course in the arts--theater, music, visual art, and the dance. There is no tuition. In addition to this program that emphasizes the correlation between the various art forms there is a combined art and dance program located in a summer camp.

Formica: Described the arts work in the Mineola school system. There are 27 staff members in curriculum development, comprising three teams. The school system provides various arts experiences for the students. The administrators have felt that the resultant patterns are fortuitous and that there should be a rationale for the offerings. They are now attempting to show what type of experience and outcome is expected through the various arts presentations. Curriculum teams are at work. Thus, tied in with "Attending an Orchestral Concert," there would be lessons, lesson clusters, and attention to concepts and skills. Eight such instructional units will be completed by the end of the summer. The aim is to offer programs that

Formica: (contd) will continue as part of the curriculum regardless of the persons in charge.

What part do the arts play in the total development of the individual? We need to know the readiness of the student for advancement in a unit. We need to establish prerequisites. At Mineola we have set up conceptual schema in order better to understand, and make use of, the social framework in which the arts make their contribution. Individualization of instruction is a guiding concept.

Hurwitz: Described the Creative Arts Center in Newton. It is a summer arts project for students from grades 6-12. It has been in existence four years. He has invited his best teachers to teach in this Center, and is planning to invite gifted high school and college arts majors to assist them. Among the projects thus far undertaken by the students is a plaster sculpture of an entire automobile, after George Segal, which the police impounded because they thought it was stolen! He also mentioned the work in film and film animation.

Stoddard: Since San Mateo, Portland, Quincy, Mineola, Newton and University City are all being presented as illustrative case histories in the final report, these descriptions may be regarded as prefatory.

He then declared the meeting adjourned.

ARTS CURRICULUM PROJECT, ES '70

Curriculum Team

Note: Assemble in Conference Room, Executive International Inn
4530 North Lindbergh, Bridgeton, Missouri
Tuesday, July 7, 1970, at 10:00 a.m.
Wednesday, July 8, 1970, at 9:30 a.m.

AGENDA

1. The status of the Arts Curriculum Project -
    - (a) The quarterly report, May 1, 1970 (distributed)
    - (b) A digest of the running account of the meeting of April 29-30 (to be distributed)
    - (c) A report of the meeting of the Advisory Committee of May 4th (to be distributed)
    - (d) The arts curriculum issues that confront us (the Director)
    - (e) A work-outline for this two-day meeting (the Director)
    - (f) On Tuesday, July 7, 1970, at 7:30 p.m. Dr. Stanley Madeja and associates in CEMREL, University City, will report on The Artist in Residence; Evaluation; Materials; JDR 3rd Fund, the Arts in Education Program
2. Statements on priorities submitted by members of the Team (to be distributed)
3. Toward the construction of new curricula for the high school arts program, using paragraph 6 of April agenda as a starting point, as follows:
    - (a) In art appreciation (basically the same for all high schools, with regional starting points?)
    - (b) In each of the media of arts expression, together with clusters, options, and majors.
    - (c) Linkage with the elementary schools
    - (d) Linkage with college programs, as in advanced placement
    - (e) For (a) and (b), what variations are indicated in respect to geography, economic status, race?

4. Innovations in school reorganization that may affect arts education -
    - (a) A quarter or trimester plan
    - (b) A year-round school
    - (c) A high school semester (or year) devoted entirely to the arts
    - (d) Elimination of Carnegie units, of standardized tests
    - (e) A high school all-elective plan
    - (f) Team teaching; flexible class periods
    - (g) Ungraded or partially graded schools
    - (h) A new merger of in-school and out-of-school experiences
5. Winding up the work of the Curriculum Team -
    - (a) Arts curricula approved as a whole, under indicated circumstances
    - (b) Approved arts sequences or special programs--in appreciation; in one or more mediums
    - (c) Approved elementary-secondary arts linkages
    - (d) Approved secondary-higher education arts linkages
    - (e) Methods of assessment or evaluation considered appropriate for arts appreciation, arts expression and behavior outcomes
    - (f) A statement on the role of the school executive and the school board in promoting the arts, e.g., with respect to staff, budget, facilities, architectural plans, aims of art education, student involvement
    - (g) A statement on arts teacher training programs, with statewide illustrations
    - (h) A statement on the effect of community arts resources, as in galleries, museums, theaters
    - (i) A statement on parent and community support of arts education
    - (j) A statement on the place of state and Federal support of arts education
    - (k) A report on the interest of children and youth in arts education, based on their statements
6. Indicated summer assignments for the Director and his staff

ARTS CURRICULUM PROJECT, ES '70

Curriculum Team

Meeting of July 7-8, 1970, at Bridgeton, Missouri

Members of the Curriculum Team present at this meeting:

Roberta Caughlan
Acting Supervisor of Art
Portland Public Schools
Portland, Oregon

Louis Formica
Assistant Superintendent of Schools
Mineola Public Schools
Mineola, New York

Richard Hunt
Sculptor
Chicago, Illinois

Al Hurwitz
Coordinator of the Arts
Newton Public Schools
Minneapolis, Minnesota

Mary Rae Josephson
Dance Coordinator
Minneapolis Public Schools
Minneapolis, Minnesota

Walter E. Lunsman
Director, Department of Arts and Humanities
Quincy Public Schools
Quincy, Massachusetts

Stanley S. Madeja
Director, Aesthetic Education Program
CEMREL
St. Ann, Missouri

Henry Use
Department of Music and Drama
San Mateo Union High School
San Mateo, California

Frank Wittow
Executive Director
Academy Theatre
Atlanta, Georgia

Participants present at this meeting:

Harold Arberg
Chief of the Arts and Humanities Program
U. S. Office of Education
Washington, D. C.

Kathryn Bloom
Director, Arts in Education Program
The JDR 3rd Fund
New York, New York

John Hoare Kerr
Director of Education
National Council on the Arts
Washington, D. C.

Gabriel H. Reuben
President, Board of Directors, ES '70
Superintendent of Schools
University City School District
University City, Missouri

Robert D. Stecker, Jr.
Director of Theater
Victoria College
Victoria, Texas

George D. Stoddard
Director, Arts Curriculum Project of ES '70
Chairman of Meeting
New York, New York

ARTS CURRICULUM PROJECT, ES '70

Advisory Committee Meeting

May 4, 1970

30 Rockefeller Plaza
New York, New York

Running Account

Attached are the list of members and the agenda of the meeting. Of the 18 persons who accepted membership in the Committee, the following were unable to be present at this meeting: Paul Engle, Allan Kaprow, Burnham Kelly (who was represented by Jason Seley), George Segal, Joseph Sloane, Harold Taylor and Melvin Tumin. Miss Jeanelle Stovall accompanied Miss Dunham.

Stoddard read the "Covering Statement," a copy of which is attached. He then quoted from an article by Professor Irving Kaufman (Teachers College Record, January 1968, No. 4, pp. 366-368):

> It would seem that a new weighting is required when it comes to the relation between appreciation and participation. The stress for at least four decades has been upon student participation in art, especially on the elementary level, although almost as much on the secondary. An emphasis has been put upon personal creativity, upon individual expressiveness, and the acquiring of skills and techniques with which to make art. This may have loosened up the constrained art activities of an earlier era; but it is questionable if many of the high-minded goals art educators have had in mind have actually been achieved....It may be time to realize that the emphasis may have been misplaced in art education, that more good might have been achieved if art teaching had focused more of its attention upon appreciation. The word appreciation has many detrimental connotations, conjuring up sentimentalized reactions and insensitive analyses of works of art. This is certainly a danger, but it should not be the direction that a knowledgeable and insightful art education can take. And appreciation is exactly the response that should be wished for in art teaching: the valuing of art for the intrinsic meaning and beauty, the symbolic interpretation and the aesthetic ordering that it affords. Art appreciation is itself a metaphoric activity--a personal recreation of qualities which lead to the making of art in the first place. Consequently, a move in this direction need not negate the creative aspects of an art program. In all probability, it would enhance

> them. In any case, a stress on appreciation would be far more inclusive than the approach focusing on participation; and it would be more readily available to the majority of students.
>
> ....Just what is to be included in an art program designed for twentieth century understanding? Certainly, it must include the heritage of past art, of painting, sculpture, graphics, and architecture of all the preceding centuries. The teacher should be able to select the most pertinent and artistically rewarding materials from the great mass, even as he accepts his responsibility for making his teaching relevant to contemporary concerns. The visual forms so lavishly created by the present century also require a place in the program. Environmental and industrial design, city planning, and the rest should become part of art appreciation courses, along with architecture and the other arts. Photography and film must be considered as forms of art to be studied and understood. All these newer extensions of human artistry and expressiveness are part of everyday consciousness; and any art program which is conceived as a means of enriching consciousness and expanding personal horizons has an obligation to include all the forms which reflect current concerns and express what is important to human beings today.
>
> None of the above would insure the success of an art program. Only an individual teacher can accomplish that. But these suggestions may at least point in significant new directions for researchers and open some doors for those who teach. A healthy dialogue may be the means of nudging a somewhat floundering educational giant into formulations that may have a salutary effect upon art teaching. Visual studies may at long last enter into the mainstream of the general curriculum, combining with the other arts and humanities to provide intrinsically worthwhile and gratifying experiences in education--and culminating, perhaps, in the creation of an environment that will be more nourishing and more humane.

Stoddard cited the paragraph on procedure in his letter of invitation of April 24th.

Spack: Gave an account of the origin and history of ES '70 (agenda item #2).

Stoddard: Gave a brief background of the Arts Curriculum Project of ES '70.

Kerr: Explained briefly the actual programs of the National Council on the Arts: (1) artists in the schools; (2) fellowship programs; and (3) the use of resources in the community--museums,

Kerr: (contd) musical ensembles, and the like. Among projects for future attention are teacher training and curriculum development. The National Council feels that unless the artists themselves take part in curriculum planning such efforts will be fruitless. He mentioned an artists-in-residence program for the visual arts. The term "artist" covers the visual and performing arts, together with imaginative writing.

Bloom: Spoke about the JDR 3rd Fund's Arts in Education Program and its philosophy of arts in education, which is to bring art to all the children. An important factor now is the kind of school system that will make it possible to present the arts on an equal basis with other subjects. The program is concerned with systems and models as well as curriculum and actual teaching. (See brochures.)

Arberg: What we in the Office of Education have in mind as a matter of policy is the assurance of opportunities in all the arts for all students. This Advisory Committee group can be helpful in keeping people up-to-date on what is happening; we shall need to build on what already exists. With regard to any arts-oriented curriculum, pertinent questions are: "Is it feasible? Is it desirable? Is it acceptable? In support of an arts program, how can we realistically resolve the problems of funds, personnel, and facilities?"

Stoddard: Fortunately this Committee was not formed to worry about facilities, funds, teacher training, personnel, and the like. Such problems will be examined in some depth by the Curriculum Team. The main task before us is to formulate not a program but a rationale for the place of the arts in school and society. We are concerned with the relevance of the arts to the teaching of the young, with special reference to the adolescent and post-adolescent years. As a prologue to the rather high purpose of this Committee Stoddard read a statement by Kaufman which deals with some of the problems on which we should concentrate:

> Despite the innocence, neglect or even hostility with which some sectors of our society approach the arts they remain a vitally essential part of both culture and education. There is a growing need to examine the role of the arts particularly in education. There is also need for some unencumbered speculation in the area which could lead to reasonable expectations and consequent action. Obviously, your project intends to do just that.

Statistically, we know where we are! In American public high schools 85% of the students get nothing at all in the arts.

Kaufman: Why do the arts belong in education? Primarily because they are an "exemplary" means of living. The process, and the arts

Kaufman: (contd) products themselves, present aspects of living in an intensified form. There are five distinct areas that exemplify what the arts can and should do in education:

(1) A means of awareness for people--a "quality of awareness" that is not permitted in ordinary relationships, an avenue into the world, and vice-versa, for the individual, either as performer or appreciator. In short, art is a focusing, an itensification of communicable experience.

(2) A quality of wholeness. Mind, body and spirit are all engaged in art, thus fully involving the individual. This condition is not so easily come by in science or the social studies.

(3) A demand for honesty. A person engaged in art is fundamentally engaged in something he cannot lie about.

(4) A vital source of sensory phenomena. One is bodily engaged; one's perception is heightened. Moreover, art permits the sensual as well as the sensory to be engaged.

(5) A qualitative intelligence, combining the attributes of mind and emotion referred to above and open to discovery and assessment.

These, Kaufman held, are five factors that artists and teachers must be aware of as a pre-condition to curriculum building.

Kaplan: The importance of the arts is linked to the recognition that our whole philosophy, our attitude toward life, has tended toward rationality. What has been missing is the intuitive perception and understanding that come from aspects of our life that go beyond abstract reasoning. He cited an example of his wife's pursuing a course of action that "did not make sense," but which he finally came to realize was right. By the use of sensitive intuition she came to a wise decision. After all, asked Kaplan, why does everything have to "make sense?" There are feelings that are valid regardless of strict logical formulations; they call upon intuition, on the subconscious, on feeling-tone as modifier of rational judgments. Such choices may derive from deep layers of our personality. The young people of today readily come to this point of view. This phenomenon is also related to religion, for we find "rational" persons, in times of stress, reverting to deep-down rituals. Kaplan mentioned attending a meeting commemorating a friend that was truly religious in the ancient sense of the word. Man has, after all, an enormous need to discover and abide by the intricate forces that shape his nature and add meaning to his way of life.

Morrison: We have to convince people of this need for feeling-based information and involvement in addition to intellectual or rational experiences. (He mentioned Mark Pettit's Prisoners of Culture.) The development of man is due to two things: (1) the brain; (2) his "proclivity for play." If we designate much of the non-work sector of one's life as play or recreation, it is apparent that the mind of man will turn to many sources for its full development.

He went on to say that 8% of college freshmen are choosing one of the arts as a major, while only .8% of the fathers of these freshmen had anything to do with the arts. If this truly indicates what is happening, we should be less concerned about changing people and more about getting ready for a tidal wave! (Stoddard remarked that most public school administrators seem immune to drowning in this particular sea.)

Sutton: Felt that we face a problem in defining works of art, as opposed to "pseudo art." The question of definition and authority for the work is a real concern. If art does not address itself to releasing people from their repressions, if it ignores immediate experience, events and crises, is it truly art?

Kaufman: The very nature of manipulation is hostile to art. It is therefore difficult to define art, but we can develop an atmosphere in which an honest response can be made. A teacher, say in dance, may not know what the response will be; the student enters into the experience as an adventure. "Aesthetics is for the artists as ornithology is for the birds." He thought we should make definitive statements about art and non-art.

Bloom: Definitions are not the first thing we have to deal with. For a long time the schools have emphasized the involvement of the children--meaning the need to get programs started and children actually engaged. Even if we cannot adequately define the theater or the dance as art forms, we know that they are rarely found in the schools. Also we are thinking of works of art as a cultural heritage carrying a strong cultural impact. In music and other art forms we are training audiences as well as performers.

Buechner: He discussed the museums' place in the arts. He feels that the museum has yet to decide what art is and how best to make use of it in education. He referred to museum tape-recorded lectures that do not require the viewing of an original work of art. Buechner believed that arts objects and arts events are a magnificent resource for the social studies. He felt that galleries and museums were right in preserving, analyzing and showing originals. No matter how many copies or reproductions are made available, without the preserved and honored intact originals we should finally be driven to making copies of copies. This would constitute a dilution of quality and a

Buechner: (contd) diminution of social impact.

Seley: Felt that the further away from definitions we can get, the better. A free approach to definition should be matched by a free approach to curriculum. As for Cornell, Seley felt that the best part about its graduate curriculum in the arts is that there is none. For instance, a thesis recently submitted by a graduate student after two years of work was in the form of poetry. He admitted, however, that this absence of a set curriculum constituted a problem in procuring the endorsement of faculty and administration. Hence the question is, What specific studio or other demands should be made upon the student either at the college or the high school level?

Eisner: Does the concept "art for all the children" mean that all the students must study all the arts for twelve years--or should they have the opportunity to do so, which is something else? He felt that these are two horns of a dilemma since, at some level, we shall run into limitations of time, space and teaching personnel.

Stoddard: This is also true of mathematics. A new set of curriculum principles is being implemented that is much different from the "old math." Still, we have scarcely examined the need for either the old or the new mathematics curriculum in the present-day or contemplated life of the student. In similar vein, does a student really profit by twelve or thirteen years of English instruction? Perhaps so, if we introduce in dynamic fashion speech, drama and creative writing, together with performances that bring in the related arts. But that, unhappily, is what we rarely find in the public high school.

Eisner: If we say that all students should study the arts at the high school level, we run into two problems: (1) Should they study all the arts or a selection of some of the arts? (2) Could the arts in some context be used for a different purpose, as in the support of the humanities or science?

He asked why everyone seemed to feel that every student should study the arts. In academic programs should not the arts remain optional, unlike the place of English? Certainly there is a wide range of aptitude in the arts, but this can be said of English, mathematics or social science which are usually required through elementary and secondary education.

Stoddard: Pointed out that if we feel that the arts (at least as arts appreciation) are desirable, they should form an ingredient in the cultural growth of a person and a necessary part of any advanced society. Then the question refers not so much to the presence or absence of the arts in a school program as to incentives, content, evaluation and interaction with other academic offerings. It is known that arts as a high school

Stoddard: (contd) elective fail to reach the vast majority of students, and that this failure has long been viewed with complacency by school executives. At the same time there is evidence in ES '70 schools and elsewhere that under conditions that do not penalize the students academically, arts carry a strong appeal.

Wersen: In response to Seley's remark to the effect that no art should be a frustrating experience, said that he disagrees: music is almost always a frustrating experience for the serious musician! To a lesser extent, the statement would be valid for a thorough analysis of music and its place in a historical setting, that is, as music appreciation or general education. At any rate, music is something special; time is crucial. One measure follows another and there is a sequence fixed by the composer that restricts free choice.

He mentioned an exciting musicians convention at Atlantic City in 1959--apparently nothing has come of it. He asked what the Advisory Committee is going to recommend for the child who does not have any interest in the arts (perhaps thus representing the community) versus the one who does.

Anderson: What about these students that we are prone to say have no interest in the arts? The 20% of the students in school who are in the chorus, band or orchestra traditionally are spotlighted. But what about the 400,000 young people who went to Woodstock--which among other things was a musical experience? If you say that it was not art, think about it for a moment. Rock music well performed requires good musicianship. Young people are getting "the arts" outside the schools. Hence we should examine our definition of "the arts"--and not in a stiff scholastic sense. The essence of the arts lies in action, in participation. Under the aegis of the school we enlist the community and discover a student's "real life." Anderson feels we are coming into an age of the arts and humanities because people are desperately searching for a meaning to life. They are turning away from the technological, materialistic demands of society. In the arts, as nowhere else, young people find honesty and a sense of fulfillment.

Stoddard: Stated that in music, as in other art forms, it is not a case of either-or. We do not need schools in order to pick up speech; we do need schools if literacy is the aim. We do not need schools for the achievement of skill in, or appreciation of, popular forms of music any more than we need schools for baseball, basketball or ice hockey. The performers are few in number and highly proficient; the spectators (counting TV) are a multitude. We need not derogate any form of rhythm or music as long as teachers, supervisors and curriculum makers, for their part, offer an experience with music that has stood the test of time. That high school students will respond to such works with insight and enthusiasm is again demonstrated in ES '70 circles.

Stoddard: (contd) In some quarters art is still regarded as trivial and feminine (in a pejorative sense). When dealing with school administrators and boards of education, we are not writing on a clean slate. There is always the temptation, as Wersen has indicated, of shaking off the arts when funds are scarce. In some school districts funds are always scarce. Hence there is a need to convince people of the basic significance of the arts.

Anderson: Felt that we must create a new understanding between those who make policy and those who devise curricula as a guide to instruction. There is a shell that will have to be broken if administrators are to take a new look at the arts. A definitive policy at local, state and national levels is called for.

Wallace: If we can identify the desired behavior patterns, they can be institutionalized--that is, brought into the regular work of the schools. We are talking about two things: (1) artistic processes; (2) judging works of art. On hearing a piece of music one finds the listener asking about the artist--about his life, his motivation, and the like. If we examine the mighty forces that generate masterpieces, we can find some clue as to what drives the artist. We deal with the aesthetic experience in order to find out what force in the person generates art. Perhaps the elements that bring forth art comprise the whole spectrum of human experience. Thus we ask, What has happened to the artist in creating art and what happens to the persons who view it, listen to it, study it?

Eisner: Felt that changes in a school curriculum most often are the result of external pressure. For example, the adaptation of the "new math" by school superintendents was not a planned or thought-out curriculum change emanating from them (or from teachers) but by research-minded mathematically oriented experts from afar. Of course the change became fashionable. Now, in the arts: what is fashionable?

Stoddard: Apropos of Eisner's comment, it has been said, "We don't use our intelligence to decide what to do, but to explain what we have done!"

Weisman and Dunham entered the discussion, asking, What is the significance of the process? What is learned from the message? What is the nature of a concept and its actual extension into some form of doing? In short, what happens in the arts life of the artist, the art teacher and the student of the arts? At this point there was a general agreement that, for the attention of students, teachers, artists, school administrators and the public itself, this Committee and the Curriculum Team jointly should prepare a rationale for the meaning of the arts in modern society and the place of the arts in the high school program.

Dunham: Described the work of Committee Z which was appointed by the Illinois Board of Higher Education to examine the role of arts and humanities in higher education and the role of the university or college in the community. She read a statement of the Z Committee that defined the arts and humanities, their purpose

Dunham: (contd) and place in society. A copy of a report of this committee will be furnished to members of the Advisory Committee. Dunham felt that the arts do exert a strong force in social change and thus have always been suspect. Committee Z concluded that among the specific tasks of graduate and professional education in the arts and humanities was the enlargement of "audiences capable of enjoying the arts past and present, to enrich the quality of life, and to broaden the base of support for the arts." Fresh thinking was applied to ways of achieving stated goals, such as an emphasis upon the social functions of the arts and humanities.

Stovall: Said the reason the committee was called Committee Z was because the arts were examined last, thus "Z"! She felt that the educational system should relate more to the community, giving up its "ivory tower" complex. There is need for bringing in highly trained professionals to help carry on such reforms.

Weisman: Cited some of the new environmental art, such as the digging of holes in a desert. The question is, What do we mean by contemporary art. (Certainly it is in order to undertake some new definitions.) Weisman felt that a direct involvement is needed, and that this fact explains the "new art." We need to ask ourselves as spectators or appreciators, "What is our role in relation to great art?" What we need to develop is a willingness, an inescapable push, to confront the mass of history as a living single perceptive person now. The crucial element in all planning is the individual teacher who is going to carry out the plans. Everything will come to naught unless the teacher himself is the kind of person whose very actions afford the student a living example of an "aware person" with the qualities that Kaufman delineated.

It was agreed that the crucial element in the success of an arts program in the schools is the teacher. We therefore come back, as in the Curriculum Team, to such questions as: What teacher preparation? What orientation? What minimum facilities? Optimum? The arts teacher, above all, if he is to be creative either as an arts teacher or a teaching artist needs to have free time to carry on his work. If overburdened, assigned too many chores or a chopped-up day, it will be difficult for him to be effective.

Buechner: Described the program being carried out by the Brooklyn Museum. It is an interpenetration between the Museum and the schools. He supplied some details of what their joint aims are and how they are being put into effect. Elementary school students have been bussed to museums for many years, but there has not been much contact with students at the high school level. At present there are two basic programs at the Brooklyn Museum, one involving elementary school students and a second involving some 18,000 students who hold what is called a junior membership. The program serves students who are interested in doing something on their own in the Museum.

Buechner: (contd) The Museum is exploring a program that will turn it into a high school five days a week from 2:00 to 6:00 p.m. with a permanent enrollment of as many as 800 students. This would leave the evening hours for the regular Museum constituency, who are then free. Four types of program are being considered: (1) Art - a full gallery-studio experience; (2) Social studies and history; (3) Programs for vocational school students who will attend their own school in the morning and study at the Museum in the afternoon. Design principles and development as they pertain to specific crafts will be offered; (4) Courses in visual perception, as such. This program will involve the largest number of students; it will be articulated with the English departments of the schools.

Over 200 business, industrial, and private donors are now contributing to the Brooklyn Institute of Arts and Sciences. Thus we have a living example of what can be done in a nonaffluent region to give art a "top billing" in the lives of children and adults. Such efforts can succeed only through a close coordination among the schools, the museums, the galleries or concert halls, and responsible elements of the community.

Schubart: Discussed the student program at the Lincoln Center. The Center has been fortunate in getting financial help from both private and public sectors. This makes it possible for Lincoln Center officers to collaborate meaningfully with the school people who always need financial aid. He said that young artists who are in tune with the times (they know or know about the ghettoes) are often the most potent force the educator can recruit. These younger artists are, above all, "human beings"; as teachers, they are able to accomplish much because they "care about the kids." The Lincoln Center plans are kept flexible and responsive to the suggestions of experienced teachers and administrators. Schubart stressed dedication to youth, as well as arts involvement, if the young artist-teachers are to function effectively. Could we not use the younger artists as para-teachers (teacher aides)? Schubart felt also that school people still regard art as a "frill" and that as art educators we are a long way from the heart-center of the curriculum.

Kaufman: Mentioned his own involvement in the artist-in-residence program at Fairfax, Virginia. He found it necessary to work with the students without any sense of contrivance. If the students insisted on talking about drugs or sex, the teacher--Kaufman, in this case--would use the discussion as a platform for getting into the subject of the course. Kaufman suggested as a charge to the Curriculum Team: insist that the older patterns or organization be challenged and that new ways of approaching students are the order of the day. Otherwise young people simply will not listen to us.

Buechner: Would it not be wise to emphasize the very practical and mun-

Buechner: (contd) dane aspect of the arts? The concept "artist" does not embody a positive approach. It may be necessary to begin pragmatically in order to get art into the curriculum--to call in the commercial artist as well as the one who is gallery-oriented.

Sutton: Spoke of the functions of the film, either in their making or in their presentation. They strongly appeal to younger persons. Their usefulness as a teaching device is well authenticated, but we need further inquiries into the arts aspect of the motion picture, the radio and TV.

Bloom: The arts today do not have a functional relationship to life as it is lived--certainly not as they did in the past. Religion was important in the everyday life of the people. Thus an essential component of religion was the music, as well as the stained glass windows and the cathedral itself. Art was not separated out as it is today. We might say today that film and TV have a functional use because they are the things that people actually look at. They can be art as well.

Stoddard: One element of the worth of art, as in anything else, is scarcity, but this attribute of the arts is best applied to the top of a pyramidal social structure which is penetrated by the arts, at all levels; it is great talent or genius understood and enjoyed.

Wersen: Felt there is a call for some kind of declaration (a "manifesto"?). He mentioned again that a curriculum is derived from some kind of pressure. The problem of functional literacy is occupying many schools today. Many school superintendents, in the large cities anyway, are steeped in management; they have little time or patience for the arts. His own school system (Philadelphia) is a case in point. The Board of Education has cut from the budget programs involving artists-in-residence, trips to museums and young audience programs, while proclaiming that the art and music offerings are among the best in the country.

Reverting to an earlier topic Wersen pointed out that the artist-teacher understands what the students really want to do and think about; thus there is an unshackling process which is helpful. The effective combination in this context combines actual production on the part of students, an understanding of the work of others, and an observed relevance of the arts to other aspects of human affairs.

Certainly the general bulk of students are seeking something different from what the schools now offer. The question is, What do the students want? Well, they want freedom to "do their thing"--they are irritated by always "doing our thing." We should make every student feel that he is important, that he is wanted and respected. Should the "manifesto" be directed toward the superintendent? If so, is the first target the ES '70 systems? Could we have a meeting to include school ad-

Wersen: (contd) ministrators along with Committee and Team members? After all, only the superintendents can change the arts curricula. (It was agreed that the school executives in ES '70 must be kept informed of the deliberations of the two bodies.)

Stoddard: Gave as an example of Wersen's remarks the introduction of the "new math" whose ideas stemmed from the work of college professors, e.g., at MIT, Illinois and Stanford. Of course, scholastic deficiences that affect the preparation of students for college--or their work in college--will enlist a concerted action from above that cannot be vouchsafed for arts endeavors.

Eisner: Felt that a homogeneous arts program across the country's high schools would not be desirable.

Stoddard: This point reflects an essential difference between the arts and the sciences; in the latter fields many answers are there to be found--perhaps in the back of the book. Not so, in the arts.

Morrison: Stated that the state of California has a new program in the theater arts from kindergarten through college. He asked also if we could replicate the program at Mineola. Is it far enough along to be used in another school? Would it work in another area? Morrison felt that the theater is strong in the attribute of student enticement.

Stoddard: Added that there had not been sufficient time for discussion of the place of the theater in our understanding and teaching of the arts. Accordingly, he is asking Morrison to submit a brief document or a list of references of interest to the Committee.

Bloom: The three JDR 3rd projects are only two years along and could not be duplicated; those in charge could, however, tell about the problems they have encountered. Even with only three schools involved, you get "the individual in a hurry." It is harder to find a unifying principle than to tell schools what to do.

Sutton: Thinks that what he calls the "phantom curriculum" is important--it consists of what is "lying around." Often it is appropriate material for educational use. We should in every way help the students deal with their familiar experiences.

Buechner: Would urge the Curriculum Team to consider the arts as bridges to certain of the senses and not just work on curricular structures.

Arberg: Pointed out that a substantial amount of federal money has been appropriated for experimental schools. Questions remain as to how much of a teacher's time is needed, what are the special rewards of helping young teachers and young artists, and the like. In the case of many high schools we are moving into an

Arberg: (contd) arts vacuum. What role ought the arts to play in an experimental school? The National Council on the Arts, and individual school systems as well, are asking the question, "What ought to be the arts component in an ideal school system for the 70's?" We need not be constrained either by existing programs or existing problems.

Kaufman: It might be well to provide the classroom teacher with free time to spend on his own art works. This would attract the kind of young artist-teacher we are looking for. Superior teaching on the secondary level is lagging because the conditions do not attract young teachers.

Seley: We need to re-examine the certification provisions and requirements.

Stoddard: In the past there has been the feeling that if you are an artist, you cannot expect to be a good teacher, and vice versa. Can we not afford to fall short of "master teacher" and "master artist" in one person and look toward a pair or a team whose combined resources will prove effective and perhaps exciting?

Anderson: The development of a policy statement would be excellent as a backdrop and would lend prestige to the results of our deliberations. Also, it would give the Curriculum Team substantial backing for agreed-upon objectives.

We need to redesign the curriculum and to change the attitudes of the teacher, the community, the board member, the layman--not to mention the artist himself. Anderson feels that the Curriculum Team should be given a lift through the efforts of this Committee as it sets about the job of redesigning and evaluating curriculum proposals.

Stoddard: All literate countries have set up compulsory education. The public support of higher education reduces or eliminates illiteracy. If you require something, then you should make a special attempt to make it appealing. By requiring it you indicate that you regard it as important. Right now the arts constitute an elective among required subjects and are thus easily shelved. If work in the arts were required, there would be a noblesse oblige to make the arts exciting. True, athletics is exciting, as an elective, but few students indulge. The required subject of physical education under imaginative leadership has also proved to be appealing to the students.

He mentioned again Kaufman's definition of art appreciation--". . . appreciation is exactly the response that should be wished for in art teaching: the valuing of art for the intrinsic meaning and beauty, the symbolic interpretation and the aesthetic ordering that it affords." What integration

Stoddard: (contd) of experience, doing, making--arts expression--is conducive to art appreciation?

Weisman: Felt there is a routine reason for having art in a curriculum as part of general education. Actual work in one of the arts media provides a capsule demonstration of the life process. In the mind of the individual there can be a "hunch" that a finer coherency exists than what he is experiencing--so he attempts to express this in stone or paint. He now has to subject his not-yet-incarnated image to the media. As he administers to a medium, it administers to him; in fact, he is changed as he changes the media. This unformed hope of coherency is what the artist is striving for. Always we are driven back to history and to other solutions that have been tried as we struggle to understand our own lives and problems. In like fashion it can be said that an idea is formulated at the end of a meeting only if the chairman of a meeting is the artist and the people are his materials!

Eisner: A necessary ingredient of appreciation in any of the arts is some degree of participation; this seems to be what Weisman is saying. But is participation in one area of the arts "negotiable" in another? Eisner thinks not, except as to a general background. He said that in dealing with the same sensory modality, for instance the visual, you can have transference, but he does not feel there can be a transfer between graphic art and music.

Schubart: Each discipline makes its own demands in learning and routine, both physical and intellectual. Young people respect the resultant competence in each field. Felt there is no vacuum in the schools; the day is "chock-a-block" and the arts will have to displace something else.

Wersen: In view of what is happening under a financial pinch, felt that there must be a strong statement from the Advisory Committee. We must get rid of the "fun-through-the-arts" idea. Art in any medium is itself a tough discipline and artists can hold their own with doctors, lawyers or other professionals.

He pointed out that the Harvard educational plan of several decades ago (Education in a Free Society) established priorities that disregarded the place of the arts in human affairs. Shall we say that art is long and art is risky? --a truism for art in the service of politics. More likely the Harvard team was displaying a common indifference to art as a collegiate subject.

Dunham: Felt that no proper curriculum in the arts can be constructed without bringing in the social anthropologist. Studying and analyzing the objectives of art in terms of

Dunham: (contd) the behavioral sciences will help determine a curriculum. (Tumin would have brought in ideas along this line but he was unable to attend this meeting.)

She described her work with the Performing Arts Training Center in East St. Louis. It is a center for cross-cultural education, involving area services, experimental programs, teacher training, performing company, and a multi-media library. They have decided, she said, to train only teachers. By following this procedure they should expand the benefits of the plan. They are training teachers to become leaders and innovators in cultural arts programs. Another point she made was that the performing artist who cannot administer may be greatly handicapped later in life; the Training Center thus has courses deal with this aspect of the performing arts.

She believed that an underlying philosophy is vital; it could be the same for all persons in the room. Although each of us might endorse a different curriculum, there would be a common denominator.

Kaufman: A competent teacher is vital: he will bring the student into the arts; develop the idea of counter-cultures; bring the arts to where the action is. Since the young people are already developing a culture, it would be to our interest and to the interest of society as a whole to give them encouragement. Perhaps the results will be to our liking. The "Woodstock generation" has been compared to the early Christians! In any case, these young people are engaged in a profound aesthetic adventure. The opposite of love, after all, is not hate but apathy, and the opposite of good art is not bad art but no art.

Anderson: We are not talking about electives as courses in themselves. We are talking about the total curriculum and the integration of the arts into that framework, possibly by redesigning the entire curriculum. Fifteen years from now technological advances may be overwhelming. Through computerization students will simulate problems, complete structures and hopefully find solutions. There will be a mandate for science and technology to apply all efforts to the humanization of society.

Wersen: Felt we are at the threshold of disaster in the arts in every major city: for example, in Los Angeles, Detroit, Philadelphia, Chicago, San Francisco and Seattle. These cities do not properly support the arts. We are going to have to change the priorities. The "day of reckoning" has not thus far struck the colleges but it will do so, as the high school programs decline. The sad part is the complete disregard for what the arts can do for the human being. There is much rhetorical approval for the arts, but little solid backing.

The arts people are asked "What evidence do you have to back up your point of view?" Thus, he felt that a strong statement from this Advisory Committee would be influential with school administrators.

Weisman: The question is raised again as to why school administrators are cutting back on budgets for arts programs. He felt that with a change in national policy toward the arts more support should be forthcoming, for example, through the National Council on the Arts. Money will be granted in such harmless areas as the support of symphonies but will the painter, writer, or performer reap any benefits? Will any money be given to the "oddballs," who are often creative and forward-looking? He felt that the fight for the arts should indeed be waged through the curriculum, but more importantly through political and action groups that believe in the arts.

Eisner: Stated that parents see the schools as a way for their children to move up in the world--as a means of social mobility to assist their children to "make it in society." Any subjects not in this category of social advantage lack appeal for the parents.

He gave as an example of this type of thinking a survey in which parents and teachers were asked to rank subjects they thought were more important to "the good life"; subjects which the students found most enjoyable; subjects most deserving of financial support. In opposing the mathematics, science and social science courses to art, music and foreign language courses, it was found that the "middleclass" teachers and parents rated these items in the same manner; art and music were listed as "most enjoyable" and contributing most to the good life, but mathematics and sciences as most deserving of financial support! The teachers and parents had thus established a dichotomy that could well go back to Plato's distinction between working with one's hands and working with one's mind. No college entrance examinations cover competency in the arts.

Stoddard: Remarked that here it may be helpful to establish a dichotomy of sorts as between the appreciation of art and expression in the arts. In analyzing any school combination of appreciation and expression this Arts Curriculum Project should move toward clarity and, if not a consensus, toward reasoned options.

Eisner: Continued: When we embrace the arts, we develop a new life style and not merely of connoisseurship, pleasant as that may be. So, let's use our "fishbowl schools" as an incitement for change in the arts that is long overdue.

Again, it was stressed that the Committee should arrive at a rationale for the arts in our society, showing differences and similarities among the various media and indicating what academic choices are likely to be fruitful, especially for high school students. In music the problem remains, as Wersen and Schubart pointed out, as to how to hold students to standards of excellence if they do choose a particular medium or cluster of media. The question persisted: If more attention is given to the arts, what part of the school's program would need to be displaced or at least abridged? Is there really time in most schedules for the arts as an additive? (This matter will be referred to the Curriculum Team and to the ES'70 coordinators.)

Bloom: There is no other situation in the country today comparable to what we have in the ES '70 network of some 18 school systems. They can indeed help to provide an impetus for other systems. Let us not underestimate what can be done in this kind of situation; clout is the word!

Stoddard: We shall try to bring our ideas together to see if they cannot be made to fit into an organic structure. As to frustrations and blockings, we should take heart. After all, there was not a single free public high school in the United States until after the Civil War! Science had to fight its way into the curriculum, often displacing "natural philosophy" and the classics. Social studies camein later. Surely there is no one right way to go about any reform; we can afford to be open-minded, at least at the start. Also, we must rely upon a series of "feedbacks," testing our principles and changing position in view of the testing.

Finally, on behalf of the sponsors of the Arts Curriculum Project, ES '70, permit me to thank you one and all for your patience and your willingness to speak freely. You have given us new insights and the path to new departures is better marked than before.

The meeting is adjourned.

Advisory Committee

ARTS CURRICULUM PROJECT, ES '70

Meeting May 4, 1970
30 Rockefeller Plaza
New York, New York

Members of the Committee:

Dr. Vivienne Anderson
Director, Division of the
Humanities and the Arts
The State Education Department
Albany, New York

Mr. Thomas S. Buechner
Director,
The Brooklyn Museum

Miss Katherine Dunham
Cultural Affairs Consultant,
Performing Arts Training Center
and Dynamic Museum,
Southern Illinois University

Dr. Elliot W. Eisner
School of Education,
Stanford University

Mr. Paul Engle
Director, International Writing
Program
School of Letters,
The University of Iowa

Professor Robert Gerle
School of Music,
Ohio State University

Dr. Abbot Kaplan
President
State University of New York
College at Purchase

Dr. Allan Kaprow
Associate Dean, School of Art,
California Institute of the Arts.

Professor Irving Kaufman
Department of Art,
The City College of the City
University

Dr. Burnham Kelly
Dean, College of Architecture,
Art and Planning
Cornell University

Dr. Jack Morrison
Dean, College of Fine Arts,
Ohio University

Mr. Mark Schubart
Vice President, Education,
Lincoln Center for the
Performing Arts

Mr. George Segal
Sculptor,
North Brunswick, New Jersey

Dr. Joseph C. Sloane
President, National Council
of the Arts in Education
Department of Art
University of North Carolina

Mr. Ronald Sutton
Manager, Education Department,
The American Film Institute

Dr. Donald L. Weisman
Department of Comparative Studies,
The University of Texas at Austin

Dr. Louis G. Wersen
Director of Music Education,
Philadelphia School District

Participants:

Dr. Harold Arberg
Chief of the Arts and Humanities Program
U. S. Office of Education

Miss Kathryn Bloom
Director, Arts in Education Program,
The JDR 3rd Fund

Mr. John Hoare Kerr
Director of Education,
National Council on the Arts

Mr. Eliot G. Spack
Acting Executive Secretary, ES '70
Mineola Public Schools

Dr. Ben Wallace
Secretary, ES '70;
Superintendent of Schools
Mineola Public Schools

Dr. George D. Stoddard
Director
Arts Curriculum Project of ES '70

AGENDA

Meeting of the Advisory Committee in Room 6415, 30 Rockefeller Plaza, New York, N. Y., at 10 A. M. on Monday, May 4, 1970.

1. Introduction of Members and Participants

2. The origin, purpose and status of ES '70 - Eliot Spack, Acting Executive Secretary

3. The status of the Arts Curriculum Project; relation of the Advisory Committee to the Curriculum Team - George D. Stoddard

4. In this one-day session what may we accomplish? As indicated by letter, "what we hope to get are the views of a few knowledgeable persons on the present and future place of the arts in America and the relevance of the arts for the teaching of the young. It is thought that a day's free discussion will lead to observations, and perhaps a consensus, of value for educational planners. Through the ES '70 sponsorship of this project we shall be able to maintain a close contact with the teachers and arts supervisors; they in turn will lead us to a better understanding of the needs and aspirations of the students themselves."

   Accordingly, each member of the Committee will be asked to comment briefly on the state of the arts as viewed from his experience or point of observation. Following these prefatory remarks, we hope to discern some common issues or aims whose discussion will take up the rest of the day.

Covering Statement by the Director
Arts Curriculum Project, ES '70

Objectives. The aim of the Arts Curriculum Development Project is to organize, apply and evaluate relevant experience in the arts for students enrolled in the 18 innovative high schools comprising Education Systems for the Seventies (ES '70). The plan will involve students at every level of aptitude or interest, on the ground that creative art experience is as appropriate as the study of science or literature. This approach will not preclude the encouragement of students for whom an intensive pursuit of the arts is indicated. However, the main thrust will be toward active participation for all.

Contribution to Education. It is held that a thorough demonstation in ES '70 of the significance of the arts for students will lead to:

(a) A wider acceptance of the value of the arts curriculum.

(b) More careful attention to the arts requirements in teaching, demonstration and school facilities.

(c) An understanding of the reciprocal relation between the arts and other curricular offerings, and of the place of art in personal and social maturation. Art as a basic factor in life.

Through writings, demonstrations and conferences, the influence of this project should extend far beyond the ES '70 network of schools.

Procedures. The Director of the project and his staff, with the aid of a distinguished Advisory Committee in the Arts and an expert Curriculum Development Team, in close rapport with the participating schools, will devote their time to an analysis of the arts as conceived and taught; to coordinated programs in the arts; to the arts in a supporting or complementary roles; to methodology with an emphasis on the innovative and effective. Measures of evaluation will be set up that retain the essence of original endeavor. Attention will be paid to the feasibility of projects and their transfer to another setting. By way of background, published reports and theoretical views will be examined. There will be visits to other schools and studies of promising developments outside ES '70.

Supplement

to the

Running Account

of the

Advisory Committee Meeting

of

May 4, 1970

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Comments

of Committee members and other advisors

who did not attend the meeting in May

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Comments of

Robert Gerle

Professor, School of Music, The Ohio State University

It seems to me that we are dealing with three problems in this Arts Curriculum Project: (1) to define an ideal curriculum; (2) to find the best practical ways to implement it, and (3) to create a national climate for its support.

This last problem is a precondition for the success of the whole project. It is essential that we gain the support not only of the high school student but also of the persons who influence him: parents, members of the community, school board members, etc. This is where a "manifesto" on the arts will be of importance. The media of communication, together with leaders and opinion-makers, should be called upon for aid. After all, the students of today are the next generation of parents.

As far as music is concerned, the ideal curriculum would be one in which music is treated from the first grade on as a basic ingredient of civilized life, comparable to language. As for the implementation of such a curriculum, the concept of a team approach is promising. The artist-teacher would join the resident music teacher. To have an artist-in-residence in a large number of high schools (speaking of music, at least) may be an ideal, but it is not a practical solution in itself. It is not possible economically, and there are not enough qualified artists available. On a visiting basis, the artist, perhaps on a concert tour or in combination with one, would visit several schools on a regular schedule. He would complement the regular lessons given by the resident teacher. In addition, he could give a concert or a lecture recital that would be open to parents and the community. Such artists could be in residence at selected high schools from which bases they could go on tour. Artists-in-residence at universities could serve in supervised programs.

One reason for formulating a clear rationale or "Manifesto" for the arts is indicated by Van den Haag:

> The mass of men dislikes and always has disliked learning and art. It wishes to be distracted from life rather than have it revealed. It wishes to be comfortable in traditional and possibly happy and sentimental tropes, rather than to be upset by new ones. It is true that it wishes to be thrilled, too. But irrational violence or vulgarity serves for that and for release, as sentimentality does for escape.

In terms of ultimate aim, I turn to Whitehead:

> The ultimate motive power, alike in science, in morality, and in religion, is the sense of value, the sense of importance. It takes the various forms of wonder, of curiosity, of reverence, of worship, of tumultuous desire for merging personality in something beyond itself. This sense of value imposes on life incredible labors, and apart from it life sinks back into the passivity of its lower types.

The most penetrating exhibition of this force is the sense of beauty, the aesthetic sense of realized perfection.

Comments of

George Segal

Sculptor, North Brunswick, N. J.

Anti-Puritanism has long been rampant in the American approach to the arts. A new contemporary approach is needed to promote the visual and performing arts, which should include sculpture, rock-and-roll music, motion pictures, and the dance. Children and youth have already shown their interest in such spontaneous activities, usually outside the official school system.

This anti-Puritanism, apparent in American art in sloppy brush strokes, looseness, spontaneity, rock music, a child's natural expression, has been incorporated into teaching as a disconnected fragment, divorced from the intellectual rigor and moral stance of its best practitioners.

This has been the failure of teaching art only as self-expression: handing children an amount of material to slosh around in without offering them the larger goals of perception and illumination. Abstract Expressionist painters would be offended if they were told their method is pure play. The Surrealists used play as a means in their hunt for understanding the real order in the world.

The habit of the national media is to give instant play to any arresting new image, with less attention to underlying meaning. People responsible for good school systems should be unafraid to incorporate the best of the old and new into their curricula. This means making value judgments. The current fashion is to polarize, while the best talent of our country is talking about Gestalt, unity, totality--a bringing together of all the forces within and without man.

We need the marriage between flesh and spirit, the head and body, respect for the best of the old, a lively response to the new.

Arts talent and interest in the arts come early. In fact, this phenomenon is almost universal; it is independent of socio-economic status. Art springs from what is around us, from what one responds to. Students with talent who hope to major in art or perhaps to become artists will soon discover that they will not get far unless they display commitment, intensity, and perseverance. A classroom or studio in which there is an excess of free expression with very little attention to the demands of the discipline is not likely to endure. There is a frame of reference or cultural matrix that is usually superior to the teacher in bringing out the arts interests and achievements of young people. While art itself is self-teaching, it needs this external support in order to flourish. However the curriculum is developed, and through whatever means, we should assess the total impact, paying attention not only to arts products but also to the insight and revelation achieved by the students concerned.

A PROPOSAL: A massive film program on the visual arts, made by the most effective commercial and underground film makers, using their choice of techniques, working closely with the best minds and practitioners of each field. Segments of ten to twelve minutes in length--instructive, lively, unafraid of making value judgments--an enormous library that could be both general and specific, as, ten minutes on "What is architecture?" and ten minutes of Meyer Shapiro on Cubism.

This film series could be placed on repeatable cassettes for use in a classroom by a teacher or in self teaching. A central core of high quality could be made available over the country.

Comments of

Paul Engle

Director, International Writing Program

School of Letters, The University of Iowa

The arts in America suffer in public esteem because they are usually to be found on the Woman's Page of the local newspaper, as if they were, like gardening, exchanging recipes for cookies, and describing how to make cute summer dresses out of burlap bags, essentially recreation and diversion, not worth the time of a serious man.

Poetry suffers in relation to the other arts in education because it is "writing," and composition is the one medium used by an art which is taught from elementary grades to college. When children are already being instructed in the uses of language, how can that very special and unique manner of language called "poetry" seem like a genuine art? A painting is obviously an effort at a visual art, but the effort to discriminate the intense use of the word "summer" in Tennyson's line, "But after many a summer dies the swan," from the use of the same word in a school theme called "What I Did Last Summer" is a very difficult thing. (Tennyson uses "summer" to symbolize the mortality of man, as Keats used the nightingale and the Grecian urn in his famous odes.) Note that in Arts in Education, published by the JDR 3rd Fund, it is stated that " All of the children are being introduced to all of the arts--music, painting, sculpture, dance, theatre, film, environmental design--at all grade levels." No mention of poetry is made, confirming my view that it is very tough to have verse considered as an actual "art."

Yet of all the arts poetry is most humanly relevant. It is the only art whose medium is used every day by everyone--words. Children have the sound of poetry in their mouths; they chant games, they love rhythmical repetition, they spontaneously express impulses. The very great success of Kenneth Koch, of Columbia University, in getting young children in school to write extraordinarily fine verse indicates that of all the arts, poetry may be the one which fits best into education. It is, after all, a more formal shaping of emotions present in many people than the casual utterances of men and women and children represent. As Franz Kafka said in his Journal: "Go to your room and think hard enough of the world, and it will spin in ecstacy at your feet."

Poetry belongs to children, both the reading of it and the writing of it. One problem of facing this in the school is that a class in poetry calls for a wholly different commitment by teacher and student than a class in history or science: the child's feelings are deeply involved in poetry; a class dealing with it is not "learning" in the ordinary sense but is experiencing self-discovery. When a child writes a theme on the exploration of space, he is using his fact-finding and reasoning faculties. When he writes a poem about his emotions on looking at the night sky, he is writing his life, he is making a commitment he makes in no other class.

Poetry in the schools requires no materials as do the visual arts, no instruments as with music, no large area and scenery as with theater. It is the cheapest of all the arts, requiring only that rarest of all resources, a creative imagination to teach it, to identify it in others.

Poetry is as much intuitive as it is sensible, which is one reason why children can often write it so very well and why it is driven out of them as their education becomes more rigid and abstract. Primitive people created intricate verse while remaining illiterate. The Finnish Kalevala, the Navajo Night Chant, the old Swahili songs are examples. The impulse of the human race toward rhythmical utterance is certainly one of its oldest and deepest motives.

This is an abundant age of the arts in society—guitars, rock, folk songs, posters, theater in the streets and parks, educational television shows (the new series coming in 1971, twenty half hours, each devoted to one Artist in America). The University of Iowa, initially under the leadership of Carl E. Seashore and George D. Stoddard, was the first university in the nation and perhaps in the world to offer courses and full credit for creative work in all of the arts. It was proved that the imagination could expand within an academic environment. Poets at the University of Iowa have gone on to win, and more than once, the Pulitzer Prize, the National Book Award, the Yale Series of Younger Poets, the Lamont Award. That university has sent out poets to teach in schools and colleges in most of the American states and in many foreign countries. The level of poetry written in Iowa City is astonishing. What Kenneth Koch is proposing to do with school children, the University of Iowa (now others, as well) has been doing with college students for nearly forty years.

The National Council on the Arts joined with The Academy of American Poets to begin a plan for sending poets into high schools, one of the most valuable innovations in recent years. It was so successful that it has been expanded, but there are not enough funds to serve all the cities wanting it. This system should be expanded to serve elementary schools also. Already the basis is present in Kenneth Koch's introduction to his collection of poems from Grades 4, 5, and 6, Wishes, Lies, and Dreams. He says: "Children have a natural talent for writing poetry, and anyone who teaches them should know that. Teaching is really not the right word for what takes place; it is more like permitting the children to discover something they already have." Very important for a teacher of poetry is Koch's remark: "I was amazed at how well the children wrote, because there was obviously not enough in what I had told them even to begin to account for it." The teacher whom Koch instructed did what he had urged: no rhyme, begin each line with "I wish," and make the wishes real or crazy. Crucial to success was that the teacher had been happy and excited about helping the children write, and she expected them to enjoy it also.

It is possible for the arts to be mere decoration or prettiness, but more difficult for poetry, always dealing with primal emotions. Thus, writing poetry can be a healthy and purging activity for children. Again, Koch: "The educational advantages of a creative intellectual and emotional activity which children enjoy are clear. Writing poetry makes children feel happy, capable, and creative. It makes them feel more open to understanding and appreciating what others have written (literature). It even makes them want to know how to spell and say things correctly (grammar)."

Writing poetry has, then, advantages quite beyond the moment of the poem. It could so profoundly commit the child to literature that he would want it through high school and college and into his later years. This could wholly alter the place of literature in education; it could change the dreadful economic position of poetry (and of poets!) in the United States, and it could give adults a depth of delight few of them have today. Those who write best are those who appreciate best. In the lower grades that necessary view of poetry as art, not as self-indulgence or self-confession, could be established through writing. The finest appreciator is the creator, because what literature in the schools asks the pupil to appreciate is the creative act of the poem.

Poetry is the enhancement of language, but also of life. Stendhal wrote that there were certain salt caves in Austria; if a dull and ugly branch were to be left long enough inside, it would become covered with glittering crystals and seem to have an entirely new shape and appearance. This is what poetry does for reality, after the latter has lain in the mind long enough to be expressed in a poem.

How should the improvement of poetry in the schools be managed? The Office of Education should consider the arts as much more important to the schools than they have considered them. The National Council on the Arts has a pitifully inadequate budget for helping all of the creative and performing arts, as well as museums and state arts councils. What it can divert is too tiny to be nationally effective, but it can act as a catalyst and as a source of advice and of poets. It is obvious that there must be a firm plan which can be a pilot program and that the hope should be for it to be so successful that schools would feel obligated to include it in their budgets. The scheme would be roughly as follows:

1. Poets of proven talent should be given grants (the first might come jointly from the Office of Education and the National Council on the Arts, but foundations should be approached to make the experiment active in every part of the country) to go into schools for not less than a month at a time and start children writing. It is possible that the initial period for the poet to be in the school should be more than one month, especially in high schools. Before doing this, the poets should be instructed by poets, such as Koch, who have already had experience in the schools. On arriving, they should address all English teachers, principals, etc., on what they will try to do. On leaving, they should

urge the teachers to continue the same pattern of instruction. All through their teaching they should work closely with resident teachers, showing them how to carry on the same work. Indeed, the sympathy, cooperation, and enthusiasm of the permanent teachers are indispensable to the success of teaching writing in schools.

2. While the poets are in the schools, poems by children should be read in class, at assemblies, and put into some sort of printed form, even if only a mimeographed and stapled set of sheets. Such publication ought to be a sought-for honor.

3. The plan followed by Koch of giving children initial hints for poems (on noise, on opposites, on "wish," on "like," on "dislike," on family) and of showing each how he did or did not do well, ought to be followed. The sound of words should be emphasized, the use of slang encouraged in poems, the use of daily details. The children and teacher must be shown that "inspiration" in its trite meaning is not the sole source of poetry, that it can be improved by revision. The children need to learn to accept criticism and to criticize poems by others. The excitement of poetry is often lost in the classroom. The shrieks of children reading their poems are genuine, and they come from writing.

4. The poets must be chosen for human adaptability and outgoingness as well as poetic gift. Nor should excessively political poets, or those who use verse excessively for a cause, be chosen. Their own poetry is their own choice, and they are free to make it, but with very young children, captive in a classroom, the emphasis should be on personal expression.

5. Probably there should be grants for poets to go to universities which have a proven record of concern for poetry (Columbia, Buffalo, Iowa, San Francisco State, or Stanford), and they should also go into the schools of the community and develop classes in writing poetry. Not being certificated, as Koch was not, they would be restricted to this one speciality. They would learn about practical matters from the teachers and in turn would give the teachers insights into the actual structure, tone, and intent of poetry. These university poets could then go out into other cities and school systems. They would be the basic source of poets for the schools, serving an apprenticeship in teaching and in turn instructing other poets, so that after a few years there would be a pool of poets (frightening as the thought may be) qualified to enter the poetry writing projects. It might be that a poet could receive a grant (not too small) for an area, and teach a month in one city, then in another, then in a consolidated country school, etc.

6. Films should be a part of the approach to poetry. Some need to be made. There should be a film on Koch in a sixth grade classroom, to be used as a teaching instrument for poets going out to teach writing. Imaginative film makers should be commissioned ($10,000. minimum) to make films of poems for children and by children. The National Educational Television should be approached.

7. The emphasis should be that poetry is life, even the life of a child. By the time children reach high school, poetry has become a suspicious word. But if they have written poetry, or have had relevant poems

explained to them by poets, they will not want to be without poetry ever. The insights they have learned will result in their demand for books the rest of their lives, and usually a love of one art enhances an interest in other arts.

8. It was Koch's experience that the fulfillment of writing poetry which was encouraged and rewarded had a healthy and heartening effect on the children. This is not to offer art as therapy but rather as an integrating force in giving the child's personality a center in the shape of a poem.

9. Especially important for American children is the fact that writing poetry with instruction from poets and from teachers trained by poets catches them before their minds have been fixed into the mold of traditional English poetry. This might well wholly alter the customary "literature" classics by offering poems by Americans like William Carlos Williams, Robert Frost, Robert Lowell, Richard Wilbur, Theodore Roethke, who speak with an American voice and will attract the young as the usual Shakespeare-Keats-Tennyson sequence does not. This in no way disparages the great poets of England but suggests that even they will be more deeply appreciated if the young are first made enthusiastic about poetry by reading poets more relevant than those of another country and by writing their own poems in the lively language of childhood, the street, the home, before it has been corrupted by too much reading of poems based on a very different rhythm of speech and a different vocabulary. At last this might be the way in which the heavy hand of assigned reading in literature courses could be lifted. No longer would pupils be repelled by the dreariness of Samuel Johnson's Rasselas or George Eliot's Silas Marner. They will read texts of their own time, their own hearts, their own language. They might discover that poetry is not written for poets but for all who speak the language and who have feelings. For them, language can be more expressive, more moving, than their own gestures or cries.

10. At last the stone barrier between artists and teachers might be broken down, perhaps even the barrier between artists and school administrators, which is infinitely greater but quite as important. Once the professional educators realize that writing poetry is a high form of art, that children can achieve in it, that up to now most instruction has been amateurish, and that success will bring credit to their school and to their own careers, they will surely give support. Such an outpouring of poetry by one country as the world has never seen could result. Arts in Education should end with Arts in the Home, where men, women, and children live. That is to say, arts, being life, should share lives.